

CINEFANTASTIQUE

July 1989

Volume 19 Number 5

\$4.95

CAN \$5.75
UK £3.25

Timothy Dalton
as 007 with
Bond girl
Carey Lowell

JAMES BOND 007ST

LICENCE TO KILL

THE SCREEN'S MOST ENDURING HERO

THE ABYSS
James Cameron's close
encounters of the wet kind



CINEFANTASTIQUE

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Sixteen films in twenty-seven years marks James Bond as the most successful and enduring of screen heros. This issue takes a look behind the scenes at the making of the latest 007 installment, LICENCE TO KILL, which opens July 14 from MGM/UA.

Timothy Dalton returns for his second outing as Bond, following in the footsteps of Sean Connery and Roger Moore, making his 007 portrayal closer to the books written by the late Ian Fleming. New York writer and Bond aficionado Mark A. Altman interviewed Dalton, as well as 007 director John Glen, producer Michael Wilson, writer Richard Maibaum, gadgetmaster Desmond Llewelyn, who plays Q, Bond girl Carey Lowell and Robert Davi, whose role as Sanchez places him in the exalted company of other memorable Bond villains. In tailoring the series to their new star, the leaner and meaner style of Dalton has given 007 a gritty sense of realism that harkens back to the best of the early Connery vehicles.

Altman also provides a thumbnail retrospect look at the series, offering up the comments of Glen, who has directed the last four installments, Maibaum, who has contributed to scripting all but three, and Q actor Llewelyn, who has worked with all four Bond stars. And Stephen Rebello tops it all off with a nostalgic view of Bond movie posters and the artists who made us believe that "nobody does it better."

The issue also takes a look at others among the biggest, most hotly anticipated horror, fantasy, and science fiction projects set to open this summer. Steve Biodrowski talks to the producer and director of A NIGHTMARE ON ELM STREET 5: THE DREAM CHILD, the new Freddy sequel that is set to square off against Jason in FRIDAY THE 13TH PART 8 when both films open August 11. Taylor L. White talks to writer Sam Hamm, whose gritty, noir-drenched script launches the big-budget adventures of the Dark Knight when BATMAN opens June 23. And our scoop on THE ABYSS reveals all about James Cameron's secretive science fiction epic.

Frederick S. Clarke

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Editorial Assistant: Elaine Fiedler. **Publisher's Assistant:** Lisa Tomczak. **Circulation Assistant:** Ruth Kopala. **Business Manager:** Celeste Casey Clarke.

PHOTO CREDITS: ©1988 Columbia Pictures (Sergio Strizzi 44, 45), Andrew Cooper (30), ©1988 Danjaq S.A. (Keith Hamshire 1, 16; George Whittier 17, 18-29, 31-35), ©1989 DC Comics, Inc. (8,9,61), ©E.F.P. Ltd. (George Whittier 36, 37), Sam Emerson (10), HBO/Bernard Fallon (15), ©MJJ Productions (50,51), Debra Morris (11), ©1988 New Line Cinema Corp. (F. Duhamel/Sygm 7), ©1987 Paramount (Bruce Talamon 43, 55b), ©Photographik (Marcel A. Williams 13b), Lory Sebastian (55), Gretchen Tatge (59), ©1988 Trans World Entertainment (Rory Flynn, 55r), ©20th Century-Fox (Joseph Lederer 46r, 47, 49), Bob Villard (22r), ©Warner Bros (12r), ©Wayne White (41r). **ACKNOWLEDGEMENTS:** Eric Caidin, Russ Cochrane, Publisher (Chris Rock), Goldfish Public Relations (Steve Fisher), Robert McGinnis, Michael McLean & Assoc., Platinum Pictures (Chip Lambert), Richard Schenkman, Jeff Sillifant, Don Smolen.

CINEFANTASTIQUE MAGAZINE (ISSN 0145-6032) is published five times a year, in January, March, May, July, and September at P.O. Box 270, Oak Park, IL 60303. (312) 366-5566. Second class postage paid at Forest Park, IL 60130. **POSTMASTER:** Send address changes to CINEFANTASTIQUE, P.O. Box 270, Oak Park IL 60303. **Subscriptions:** Four Issues \$18, Eight Issues \$34, Twelve Issues \$48. (Foreign & Canada: Four issues \$21, Eight Issues \$39, Twelve Issues \$55). Single copies when purchased from publisher: \$6. **Retail Distribution:** In the U.S. by Eastern News Distributors, 250 W. 55th St., New York, N.Y. 10019. (1-800-221-3148). In Great Britain by Titan Distributors, P.O. Box 250, London E3 4RT. Phone: (01) 980-6167. **Submissions** of artwork and articles are encouraged, but no correspondence can be answered unless accompanied by a self-addressed, stamped envelope. Printed in USA. Contents copyright © 1989 by Frederick S. Clarke. **CINEFANTASTIQUE®** is a Registered U.S. Trademark.

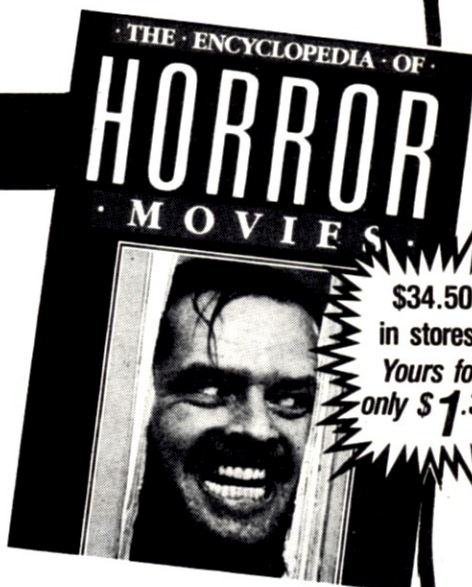
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THE ABYSS

By Frederick S. Clarke

Although it's associated in the public's mind as the next in a string of underwater monster films, director James Cameron's *THE ABYSS*, tentatively scheduled to open June 30 from 20th Century-Fox, has more in common with Steven Spielberg's *CLOSE ENCOUNTERS OF THE THIRD KIND* than Ridley Scott's *ALIEN*. With production costs on the troubled project rumored to have skyrocketed to the \$60 million level, you can bet that Fox will soon be trying to get out the word to disassociate the film from *DEEPSTAR SIX* and *LEVIATHAN*, underwater predecessors that performed poorly at the boxoffice earlier this year (see 19:4:13). Nevertheless, Anne Marie Stein, marketing and publicity director for Cameron and producer Gale Anne Hurd's GJP Productions, declined to return our calls to discuss the film, nor was Fox publicist Eddie Egan forthcoming with information. (Egan did confirm that Fox pulled a trailer for *THE ABYSS* from distribution in

January to avoid confusion with the then-playing *DEEPSTAR SIX*, but hotly disputed our report that the move was made at Cameron's request: "Directors don't pull trailers," said Egan, "studios do.")

THE ABYSS stars Ed Harris (John Glenn in *THE RIGHT STUFF*) as the rig foreman of DeepCore, an underwater oil drilling operation 2,000 feet beneath the

James Cameron recycles *CLOSE ENCOUNTERS OF THE THIRD KIND* underwater.



Ed Harris plays a deep sea oil rig foreman.



Michael Biehn plays a U.S. Navy lieutenant.



Love interest Mary Elizabeth Mastrantonio.



An artist's conception of the film's alien, a transparent manta-ray-like creature with glowing veinwork, lit by interior fiber optics.

Caribbean. Mary Elizabeth Mastrantonio (*THE COLOR OF MONEY*) plays Harris' wife and the project's chief engineer with whom Harris constantly butts heads and is soon to be divorced from. Cameron, who wrote the film's script, may have imbued it with a touch of autobiography. According to a source on *THE ABYSS*, the director has split with Hurd, his producer wife,

whom he married after they worked together on *THE TERMINATOR* (1984). "I don't know if they filed [divorce] papers," said the source. "I know they're not together." The couple formed GJP (Gale and Jim Productions) to make *THE ABYSS*. "She's the best producer for him," said our source. "They didn't want to blow what worked in their relationship because of what didn't

work." Both films posit a close encounter of the third kind with extraterrestrials deep beneath the sea who provide mankind with a dire warning. In *LORDS OF THE DEEP*, the aliens' message is an overt

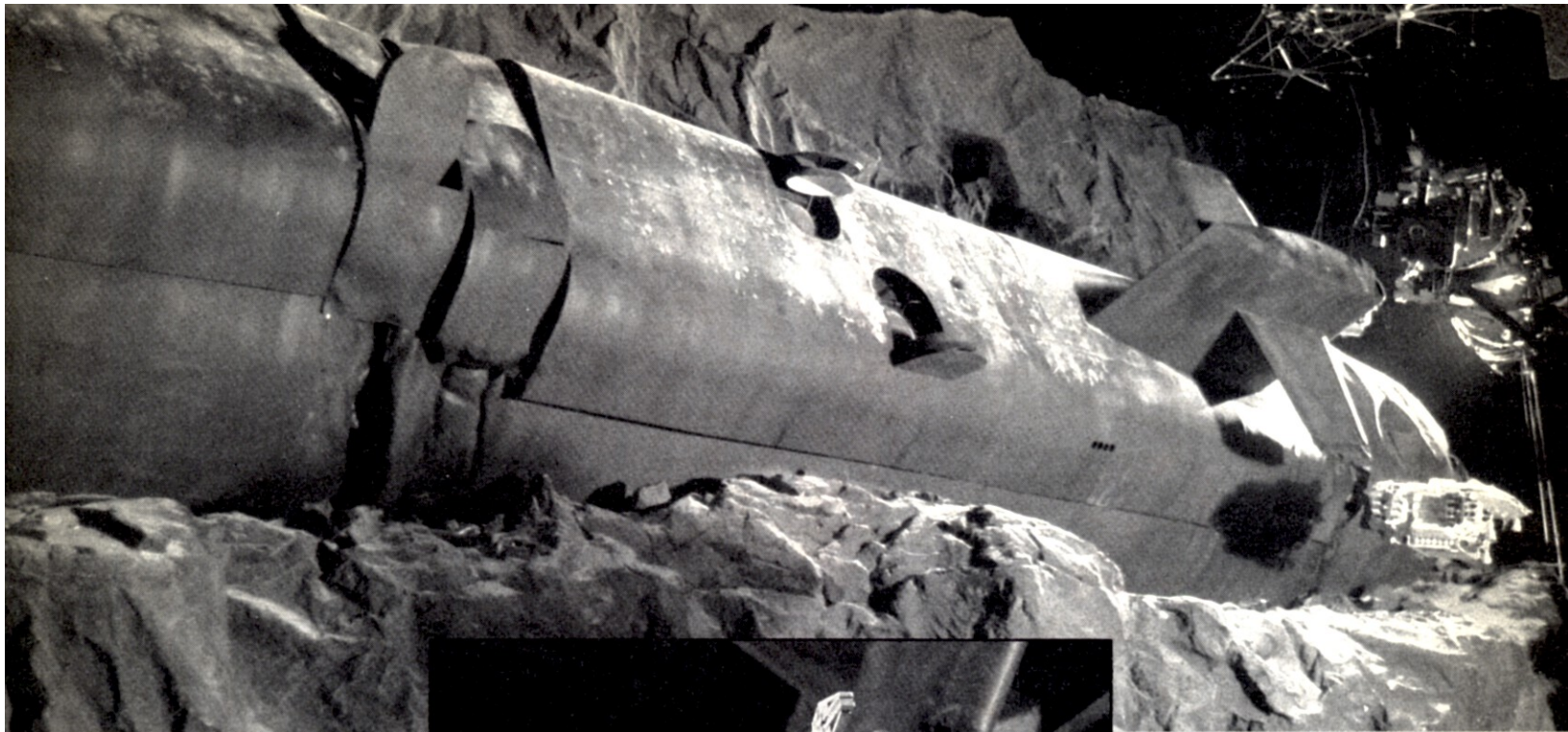
work."

Michael Biehn, who starred for Cameron and Hurd in *THE TERMINATOR* and *ALIENS* (1986), plays the U.S. Navy commander who involves Harris and Mastrantonio in a desperate rescue mission to aid the downed U.S.S. *Montana*, a nuclear sub incapacitated by an extraterrestrial force, sitting on the brink of the Cayman Trough. Among the supporting cast, mostly New York actors hired for filming based at the Earl Owensby Studios in Gaffney, South Carolina, are Kidd Brewer, Jr., Leo Burmeister, and Todd Graff.

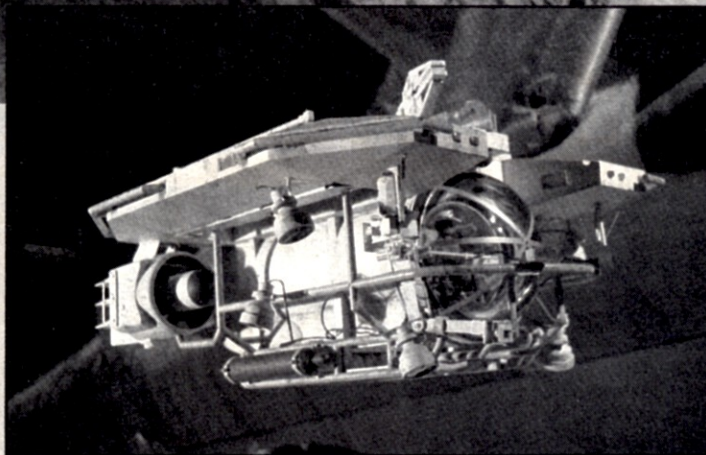
Though not in the *ALIEN* mold of the other underwater science fiction films released earlier, *THE ABYSS* still abounds with action involving suited divers and small submersibles sure to strike a chord of *deja vu* with audiences, according to sources familiar with the script and a publicity slide show of scenes from the movie. Perhaps even more troubling for Fox' marketing efforts, however, may be the striking similarities between Cameron's film and producer Roger Cor-

man's *LORDS OF THE DEEP*, trade screened in Los Angeles April 19 and set for regional playdates in April, May, and June, well before the opening of Cameron's *THE ABYSS*.

ARTWORK BY DAVID VOIGT



A 70-foot model of the U.S.S. Montana, the nuclear sub sunk by the aliens at the start of the picture, perched on the brink of the abyss for a key effects sequence supervised by Hoyt Yeatman and Eric Brevig at Dream Quest in Simi Valley.



The sunken ship is investigated by the crew of DeepCore, an oil drilling company nearby, using their fleet of small submersibles; inset: A miniature motion control submersible piloted by a model of "One Night" (Kimberly Scott).

demand for us to stop polluting the planet. At the conclusion of Cameron's film, the aliens descend into *THE ABYSS* with a suited-up Harris, taking him to their spaceship where he learns they have decided to leave because man makes the Earth not worth living on. "It's very much a message picture," said a source who worked on the production. The aliens depart in a huge mothership, which rises from the sea in imagery said to be straight out of Spielberg's *CLOSE ENCOUNTERS*.

And both films feature aliens of a similar design. The extraterrestrials in *LORDS OF THE DEEP* are giant manta rays. The aliens of *THE ABYSS* are translucent, manta ray-like humanoids, with glowing fiber optic veins, fabricated for the film by EFX, Inc., supervised by Steve Johnson (*DEAD HEAT*). For his part, Corman expressed surprise at the similarities and noted that his project was based on a script by Howard R. Cohen, a long-time collaborator, that was at least eight to ten years old. That dates the script at around the time both Cameron and Hurd worked for Corman, producing effects for pictures like *BATTLE BEYOND THE*

STARS (1980). Regardless of who's ripping-off whom—or are the similarities purely coincidence?—Corman's film reaches audiences first and is bound to dilute some of the surprise and impact of Cameron's project.

But unlike Corman's low-budget effort, *THE ABYSS* will boast high-powered special effects from some of the biggest and best names in the business—effects alone on the film are said to have cost upwards of \$16 million. ILM, the Cadillac of the industry, is supplying a show-stopping computer animated effect of an alien instigated tidal wave for the film's finale. Beach on-lookers see the massive wave well up, transform into a translucent tentacle of water and sprout heads of the film's characters.

Dream Quest, in Simi Valley, is supplying sophisticated motion control work of mini-submersibles with puppet actors, filmed dry-for-wet in

action with a huge 70-foot Montana miniature, supervised by Hoyt Yeatman and Eric Brevig. Wonderworks provided lead miniatures of sections of the Montana for implosion effects as well as other model work. And a succession of firms were said to have worked on the NTI (non-terrestrial-intelligence) mothership before the highly detailed miniature met Cameron's exacting specifications. The effects work was yet to be completed by mid-April, and one source on the production suggested that Cameron may be dragging his feet to force Fox to release the film at Christmas, to avoid the stiff summer competition.

But the big story about *THE ABYSS* could be its runaway budget, said to have topped \$60 million by several sources close to the production. One source suggested that the Fox deal to back the picture called for any budget overruns to come directly out of Camer-

on's director's fee—but that practically speaking the studio was long past the point of ever being able to recover what was actually being spent. The studio is said to have considered replacing Cameron as director but abandoned such an option when no one could be found who would even consider taking over the complex, problem-plagued production.

Why is the film costing so much? For one thing, the shooting ran way over schedule. Cast and crew hired for 22 weeks work ended up spending 6½ to 7½ months filming in Gaffney due to unforeseen problems and delays. The motto for the long-suffering filmmakers toiling on the underwater footage was "Life's abyss, and then we dive." To shoot the underwater footage Cameron first flew his cast and crew to the luxurious Cayman Islands to train and certify them as divers. "No one was a real diver beforehand," said one actor. "If you've got to learn, that's the way—an all expense paid trip to the Caribbean."

Cameron selected the Owensby Studios for filming because it was situated on the site of the never-completed Cherokee

continued on page 60

NIGHTMARE

ON ELM STREET 5

T H E D R E A M C H I L D

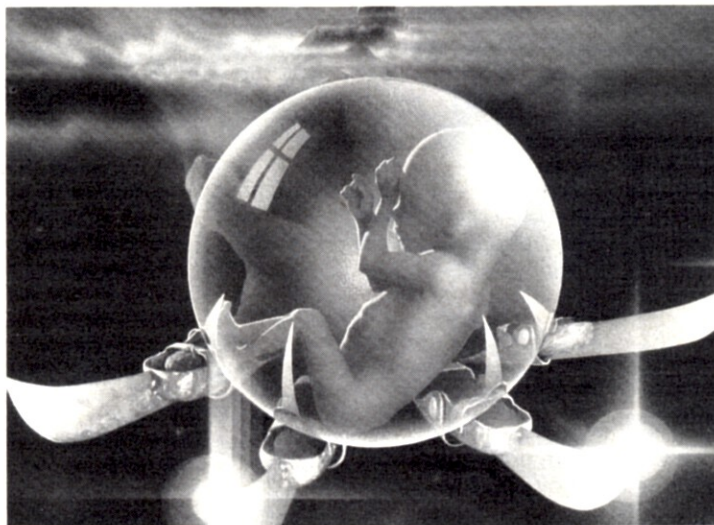
Freddy Krueger robs the cradle, as the hottest franchise in the horror business carries on.

By Steve Biodrowski

Moviegoers who hate sequels on principle will have plenty to complain about this August when the fifth installment of the NIGHTMARE ON ELM STREET saga opens in head-to-head competition with the eighth FRIDAY THE 13TH. Those with a more tolerant attitude may be pleased to find that despite four movies and a television series, there are still a few new wrinkles in the Freddy Krueger formula.

The tremendous success of A NIGHTMARE ON ELM STREET IV: THE DREAM MASTER has persuaded New Line Cinema to push the current installment through a whirlwind schedule in order to duplicate the earlier film's lucrative August release strategy, moving up the date to August 11 to get an extra week of summer screen time. Producer Rupert Harvey, replacing series line producer Rachel Talalay, who has moved up to work for the majors, came onto the project in January. Director Stephen Hopkins joined on in February. After six weeks of preproduction, the eight weeks of principal photography began April 5, leaving seven weeks of post-production time to meet the August debut.

New Line chief Robert Shaye is again executive pro-



The ad campaign for New Line Cinema's August release in which Freddy returns to possess the unborn baby of the high school graduates who survived the last outing.

ducer, and David Miller returns to provide Freddy Krueger's makeup. Alan Munro acts as visual effects supervisor, a post he filled with distinction on BEETLEJUICE. Optical effects will be provided by Pete Kuran, makeup effects by Rick Lazzarini and Chris Biggs. Returning in the cast are Lisa Wilcox, Danny Hassel, and—of course—Robert Englund as the immortal "bastard son of a thousand maniacs."

The story focuses on survivors Dan and Alice (Hassel and Wilcox) following their graduation from high school. Krueger wants revenge against Alice, the Dream Master who

defeated him in Part IV; however, too weakened to confront her directly, he finds the perfect victim in Alice and Dan's unborn child. Taking up residence in the child's uninterrupted dream state, Krueger hopes to be reborn into the world as a flesh-and-blood entity. Meanwhile, Amanda Krueger, Freddy's mother from Part III, begins appearing in Alice's dreams to warn her of the fate which awaits her unborn daughter.

Using characters who are no longer in high school and who have adult decisions (college, marriage) to make, Harvey and Hopkins hope to fashion a

film which has more of an adult appeal while not alienating the teen audience. Although the framework set up by the previous films might seem restrictive, part of that framework insists on avoiding repetition.

Harvey, who described producing his first Freddy film as "a crash course in Freddiology," said, "there's this lexicon of do's and don't's. The Freddy rules are like an encyclopedic Bible, including things that have been done before that you can't do again. It's a bit like the English legal system, which is a result of years and years of precedent. There are arguments which begin, 'Well, in Part IV . . . ' or 'Yes, but in Part II . . . ' and 'However, in the TV series . . . '"

Within this framework, Harvey hopes he and Hopkins can make a film which returns more to the dark and frightening tone of Wes Craven's original, rather than the roller-coaster thrill rides of Parts III and IV. "The first one is my personal favorite, and III and IV expanded the scope and range," said Harvey, who described the current effort as "an attempt to make a horrifically scary film again, rather than a fantastically scary film." He added, "The narrative storyline is much stronger in this one; Freddy's not just attacking a bunch of kids for



Robert Englund as Freddy Krueger in makeup by Kevin Yagher (above), who has worked on the character in the last three films of the series. Inset: Englund in the original Freddy design by makeup artist David Miller, who returns to handle the character's makeup in the latest sequel.

non-specific purposes. It's not a simple one-on-one confrontation, so executing the storyline becomes more complex, in the context of an effects picture that has to appeal to a clearly known market."

Director Stephen Hopkins has a background that includes an Australian thriller completed last year entitled *A DANGEROUS GAME*, second unit work on *HIGHLANDER*, plus commercials and rock videos. Despite this, he plans to avoid the episodic set-piece approach of the previous film. "Part IV was very well directed, aimed at the MTV audience, with Freddy almost a stand-up comedian—which worked for one film, but I think all of us intend to make this one a lot more scary," he said. "We're trying to make this one a bit more complete as a film, where the story's up front and everything else has to follow."

Hopkins also plans to change the tone of Freddy's humor. "The sarcasm can be there in a black way, but I don't think I can go any farther with the funny thing," he said, adding that when the humor does erupt it should augment rather than dilute the horror: "Freddy makes these jokes to humiliate his victims, to dominate them. He causes them to panic—that's how he wins. If they stop

and think, maybe they can turn things against him."

Hopkins promises fewer deaths and less blood in favor of more nightmare sequences, including flashbacks to a grotesque 1940's Bedlam-type asylum to illustrate Freddy's origins. A self-professed comic book freak, Hopkins also added a sequence to the script which calls for the characters to turn into a black-and-white animated comic strip—in his words, "a cross between *ANGEL HEART* and *ROGER RABBIT!*" Freddy himself will undergo at least a few transmutations, such as growing from a fetus and being torn to bits and sewn back together.

"You never see any blood—not because I'm avoiding gore but because these are more dream-based deaths," said Hopkins. "Freddy's making things happen rather than just using his claws—that makes him too much like an ordinary killer. I find tension and suspense more interesting to experience than seeing a head fly off. I like spooky horror films, like *THE INNOCENTS*—that was the first movie that terrified me."

Paramount's opening of their *FRIDAY THE 13TH* this summer, on August 4, a week before Freddy arrives, instead of waiting for a real Friday the 13th opening date,

might be seen as an attempt at competing with *A NIGHTMARE ON ELM STREET*. Englund said he doesn't see any real competition between the two series, despite overtures from Paramount—rebuffed by New Line—that Freddy square off against Jason in a future film.

"We're not allowed to mention 'splatter' or 'slasher' on our sets," Englund said. "It's unfortunate that critics who haven't seen the films tend to lump them with 'slasher.' If there's any way to describe the movies, it's surreal, very stylized. There's no element of style in the Jason movies. That's not to put those movies down. Those movies are dealing with a kind of punk evil with no face. Freddy has a face. Freddy enjoys his work. Freddy's on a pure zen crystalline mission of revenge. Freddy is evil incarnate, but he does have some motivation: death by fire, and his own personal loathing for children."

In Hungary to play the title role in John Hough's remake of *PHANTOM OF THE OPERA*. Englund will return to Hollywood just one day before the cameras role on *ELM STREET V*. In the course of playing the role for several years, Englund has developed his own theories for the series' continuing popularity.

"One is, in all modesty, that Freddy is the new monster on the block for the '80s," said Englund. "What contributes to that is not so much my performance. Wes Craven laid down such a subliminal structure: Freddy haunts White, Anglo-Saxon, Protestant America—there's something rather subversive about that, a little anarchy. I think a good portion of the fans sense that, whether they can intellectualize it or not." □

Robert Englund, the articulate, mild-mannered actor beneath Freddy's guise.



BATMAN

Sam Hamm on writing the script that launched the Dark Knight's big-budget film career.

By Taylor
L. White

FADE IN:

EXT. CITYSCAPE—NIGHT
The place is Gotham City, the time, 1987—once removed.

The city of tomorrow: stark angles, creeping shadows, dense, crowded, airless, a random tangle of steel and concrete, self-generating, almost subterranean in its aspect... as if hell had erupted through the sidewalks and kept on growing. A dangling fat moon shines overhead, ready to burst.

EXT. CATHEDRAL—NIGHT
Amid the chrome and glass sits a dark and ornate Gothic anomaly: old City Cathedral, once grand, now abandoned—long since boarded up and scheduled for demolition.

On the rooftop far above us, STONE GARGOYLES gaze down from their shadowy, windswept perches, keeping watch over the distant streets below, sightless guardians of the Gotham night.
One of them is moving.

This first half-page of Sam Hamm's screenplay for Warner Bros upcoming BATMAN sets a mood that is undeniably dark and ominous. The stalwart Caped Crusader of TV fame would have been laughed off the gritty streets of this Gotham City. Likewise, an inserted cartoon KAPOW! or WHAM! during one of its many action sequences would prove equally out of place. In this version of BATMAN, the emphasis is on *noir*. Warner Bros plans to open the film nationwide on June 23, after investing a reported \$32 million on its filming in London.



Jack Nicholson as the Joker in Warner Bros big-budget comic book adaptation opening June 23.

The idea of bringing the legendary Caped Crusader—celebrating his 50th birthday this year—to the big screen has been an on-again/off-again prospect tossed around for several years. In 1984, 007 and SUPERMAN screenwriter Tom Mankiewicz took a stab at it with a script based loosely on the late '70s Steve Englehart/Marshall Rogers issues of *Detective Comics*. Directors like Joe Dante and Ivan Reitman showed interest over the years, but little came of it. It seemed Batman was doomed to sit on the batshelves for years to come.

Then came Hamm, whose comedy script PULITZER PRIZE started a bidding war, landing him a two-year contract at Warner Bros, the home of BATMAN. His only prior

experience came with a grueling 12-week stint in Alaska doing location rewrites on NEVER CRY WOLF, followed by three years of unemployment. Needless to say, the prospect of scripting a BATMAN feature was more than enticing for the 33 year-old screenwriter and comic buff.

"I was a religious reader of 'Batman' when I was a kid," he recalled. "It was during the 'time travel and pink aliens' phase when they were treating him like just another superhero in The Justice League. I think the comic writers ran out of inspiration on what kind of stories to do, so the stuff was getting pretty wild and wacky. But what really caught my fancy as a kid were the reprints from the late '40s and early '50s which had the more pulpy and *noirish*

Batman with the disfigured villains."

In his script, Hamm wastes little time detailing Batman's origin, but instead has the winged hero battling thugs even before the opening credits roll. Taking a different tack was Hamm's intention from the beginning. "SUPERMAN set the model for how to do a superhero movie by opening up with the big, spectacular origin sequence," said Hamm. "It struck me that Batman was a different kind of character and couldn't be treated quite the same way because, while being rather exaggerated, grand, and operatic, 'Batman' deals with material that is within the province of possibility. You really don't have to explain why a man can fly or why bullets bounce off his chest.

"I thought the best thing was to establish Batman as a *fait accompli* and move backward by treating him as a mysterious character where you don't really know what his agenda is or what motivates him to do what he does. Therefore, the unlocking of that mystery becomes part of the plot of the story."

In writing BATMAN, Hamm attempted to add dimension to the main character by instilling a dose of psychological depth amidst the fast-paced action. "I tried to take the premise which had this emotionally scarred



Michael Keaton as Batman, outfitted in costume designer Bob Ringwood's "muscle suit," fabricated out of latex by makeup artist Nick Dudman.

millionaire whose way of dealing with his trauma was by putting on the suit. If you look at it from the aspect that there is no world of super heroes, no DC Universe, and no real genre conventions to fall back on, you can start taking the character seriously. You can ask what if this guy actually does exist, and in turn, it'll generate a lot of plot for you."

In writing **BATMAN**, Hamm understood that his work would be under close scrutiny by comic fans everywhere, but he didn't expect bootlegged copies of early drafts of his script to reach such a wide circulation. "It's really weird that everyone in the world that I talk to seems to have read my script," he laughed. "At this point, I'm surprised they don't bundle them up and pass them out as a free bonus gift if you buy four issues of *Detective Comics*."

Bootlegged scripts aside, he did feel a sense of responsibility in writing **BATMAN**. "Whenever you're doing a major movie version of a beloved comic who's been hanging around for 50 years, obviously the most rabid aficionados are going to have strong opinions about whether you're taking the character in the right direction or not. But I had no idea that this was going to develop into the huge brouhaha that it has."

The brouhaha in question came with the announcement that Michael Keaton would play Batman, a bit of casting news that rocked comic fandom from coast to coast. In response, petitions surfaced in



Keaton makes a dramatic entrance as Batman when he attends a charity benefit at Gotham City's Flugelheim Museum.

comic stores asking fans to "Stop the Batman Movie."

"It's kind of disorienting to walk into a comic book store and find a petition to stop something you worked on," said Hamm. "It's like suddenly finding yourself on a bad episode of 'The Twilight Zone,' he joked. "You can't do anything but laugh."

Like most fans, Hamm does admit to being initially taken aback by the casting. "It came as a jolt," he said. "But I think a lot of the backlash is based on misconceptions. It's kind of a knee-jerk response from fans because when they hear Tim

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The Batmobile, a bullet car concept by production designer Anton Furst, built as a working prop by Terry Ackland Snow using a 350 Chevy engine and Harrier jet parts.



LITTLE MONSTERS

Effects wiz Richard Greenberg turns director on comic fantasy.

By Dan Persons

Richard Greenberg sits in an office overlooking New York's bustling (and these days, refurbishing) Times Square. When he talks, his voice is warm, pitched just above a whisper. His position in the chair is relaxed; a smile readily, and often, comes to his lips. Seen this way, he hardly seems the type of person who would choose, for his debut as feature film director, to work on a project built around the most primal of childhood fears. Yet that is exactly what he has accomplished in *LITTLE MONSTERS*, a horror/comedy that Vestron is slating for August release.

In the \$7 million production—scripted by Terry Rossio and Ted Elliott—actor Fred Savage (*THE PRINCESS BRIDE*, *THE WONDER YEARS*) plays Brian, a 12 year-old who, like many children, can't rid himself of the notion that a monster lives under his bed. In Brian's case, though, such thoughts are not childish fantasy. Underneath his mattress, and living quite comfortably with the worn socks and dust-bunnies, dwells a *real* monster, named Maurice. Played by actor/comedian Howie Mandel (*ST. ELSEWHERE*) in a mottled, green makeup that makes him look like a Beetlejuice way past his expiration date, Maurice is just one of a society of demons whose task it is to make that special brand of mischief that parents automatically blame on their children, and for which children's pleas of innocence almost inevitably fall on deaf ears.

"It's basically a kind of coming-of-age film," said Greenberg, as he sat in one of the film's post-production offices, a room whose walls are lined with production and effects stills, as well as sheets of paper on which *LITTLE MONSTERS* has been printed in numerous typefaces. "Once he takes responsibility for his

own life, his child's world opens up, and he discovers that there's more and more offered to him. The story's a wonderful idea, something that you almost wonder why it hasn't been done before. It's the type of idea that I feel a good effects movie has to have: it has to be very, very simple, with real, strong emotions. It has to be built around people. If it becomes too tech-y, or too cerebral, you lose the audience."

It is no surprise that Greenberg can easily talk about the balance between a film's effects and its human elements. *LITTLE MONSTERS* is his first credit as director, but, as founder of R/Greenberg Associates, he has been involved with the creation of elaborate, effects-laden title sequences for such films as *ALIEN*, *TRON*, and *PREDATOR*. In fact, it was because of this in-depth knowledge of the complex work required by the typical fantasy film that Greenberg decided, whenever possible, to generate his *LITTLE MONSTERS* effects in-camera. "There were budgetary reasons," he said, "but just on principle, I tried to avoid blue-screen. I never thought it worked very well, I've always hated it. What I wanted was to do as much of it in principal photography as possible, so I wouldn't come back and start

Greenberg directs young Fred Savage while Howie Mandel, who plays Maurice, the monster who lives under Savage's bed, admires a fellow denizen of the underworld.



Rick Ducommun as Snik, chief bully of the underworld, one of the creatures for the film by *BEETLEJUICE* Oscar-winner Robert Short.

editing the film with big blocks of it missing. I wanted to know what it was we had while we were there. I wanted to work with the actors on the set, and not call them back. I've seen too many movies where you're waiting three, six months to see whether a scene works, because you're waiting for that critical effects scene to be stuck in. It's a funny position to be in—because what if it doesn't work?"

Greenberg decided not to take that chance. When audiences see the scene in which Brian tries to capture the inventively evasive Maurice, or the numerous sequences in which boy and demon step through the bedroom floor to enter the netherworld, what they will be watching are images shot on specially built sets,

partially blackened so that additional elements could be combined during principal photography via a 45° mirror.

But Greenberg doesn't like to dwell on special effects when talking about *LITTLE MONSTERS*. "What I am most proud of about this film is that you really care about these people, that we've set up a fable and it really matters what happens. That to me is the most important thing in any film, particularly fantasy. I'm really most interested in telling a story. I want it to be special; I want people to really feel it. Hopefully, that will come through." □

COMING

DARKMAN & EVIL DEAD III

More horror from Detroit-based genre auteur Sam Raimi & co.

By Sue Uram

Sam Raimi, producer/writer/director of both *THE EVIL DEAD* and *EVIL DEAD II—DEAD BY DAWN*, has already sold the idea for the third in this popular cult series (*EVIL DEAD III*), but is currently working on another genre entry, *DARKMAN*, for Darkman Productions, and Universal release. *DARKMAN*, which began shooting on April 19th, is co-written by Raimi, his brother Ivan, Chuck Pfarrer, and Joshua and Daniel Goldin. The theme, according to Raimi, is "a tragic disfiguration of body and soul."

The film tells the story of Peyton Westlake (Liam Neeson), a scientist—researching the use of synthetic skin—who is severely burned and presumed dead as a result of a fire set by mobsters. Westlake then becomes his own guinea pig, using his experimental technique to reconstruct his damaged face. However, in the process, his nerve endings are destroyed, rendering him incapable of registering physical pain, which in turn causes his emotions to heighten. Westlake's extreme emotional highs and lows provide lots of dramatic tension as he seeks a reconciliation with his former love interest and vengeance against those who started the fire.

Boasting the same group of writers as *DARKMAN* is *EVIL DEAD III* which is next on Raimi's busy agenda. This third installment begins in 1300 A.D. where main character, Ash (Bruce Campbell) was stranded at the end of *EVIL DEAD II*. "It's sort of a 'Medieval Dead,'" Raimi joked. The Evil Dead are basically running rampant and Campbell must "armour up" to battle the forces of the dead. "It plays on one of my favorite fantasy themes—the supernatural versus modern technology," added Raimi. Ash then attempts to discover the source of the "evil force" which is again alluded to, but never actually seen.

Locations for *EVIL DEAD III* will include North Carolina, Detroit, Michigan, and an undisclosed overseas location for the 1300 A.D. sequence. Working for Dino DeLaurentis again, Raimi

has a healthier budget of approximately \$6-7 million for this sequel. "This will be an experiment for the audience," Raimi portends. *EVIL DEAD II*'s makeup effects team of Tom Sullivan, Jake Jacobson, Dave Hettmer, and Bob Kayganich are expected to return.

In reflection Raimi admits that the first film was more serious than its sequel because the ultimate goal was to terrify the audience. "The second movie was meant to scare the audience at times, but I also had a strong desire to *entertain* them—to make them laugh, to excite them," explained Raimi. "So, our goals were more diverse in *EVIL DEAD II*. We traded a lot of gore for absurd comedy."

Of course, many fans expecting the gore and high levels of horror generated in the first film were somewhat confused by the tone of the sequel. In his usual candid manner, Raimi commented on this confusion: "THE *EVIL DEAD* was a minor success because it tried to be different. So, I didn't want to make a sequel to a film that 'tried to be different' the same as the first. I knew that a part of the audience would be upset because I changed the tone. But, I also knew that another part of the audience would be upset if I didn't make

changes. Since there were so many similarities already, if I hadn't changed the tone, I might just as well have made a contact print of the original and changed the title."

When the versatile Raimi isn't directing or playing bit roles (like the parade reporter in *MANIAC COP*) he's working with partner Robert Tapert at their California-based company which finances the writing of screenplays. If they like an idea, they attempt to get it produced. Raimi's tried-and-true advice to first time directors like *EVIL DEAD* series star Bruce Campbell—who is currently shopping around his \$800,000-budgeted script titled, *MAN WITH THE LAUGHING BRAIN*—is: "If you are making an independent flick, try to stay in the \$100,000-\$200,000 range which is a dealable amount of money to raise from private investors." Raimi has three basic criteria for judging a screenplay: first, it has to be different; second, it has to be entertaining; and third, it has to be uplifting.

Some of *EVIL DEAD*'s myopic critics fail to see any redeeming or uplifting qualities in Raimi's films. Raimi had a strong rebuttal regarding the recent 20/20 feature on ABC dealing with violence in



Detroit-based director Sam Raimi.

the movies which used an *EVIL DEAD II* clip as an example of excessiveness.

"If you take any clip out of a horror movie for a 'documentary' it won't give you a well-rounded picture," said Raimi. "It is going to show you the monster in the most violent moment of the picture *without* telling you the circumstances precipitating this moment. *EVIL DEAD II* is a roller-coaster ride of horror, but the message is that love conquers evil." □

FRIDAY THE 13TH—PART 8: JASON VS. FREDDY

Eyeing the enormous profits raked in by *A NIGHTMARE ON ELM STREET IV* last summer, Paramount has their Jason square off against Freddy at the boxoffice on August 11, when *FRIDAY THE 13TH—PART 8* is set to open against *A NIGHTMARE ON ELM STREET—PART 5*. Will there be enough teenage victims or viewers to go around?

PART 8, subtitled *ASHES TO ASHES*, returns Kane Hodder to the Jason role, and moves the slasher's base of operations from Camp Crystal Lake to the Big Apple. An early draft of the script, written and

Stuntman Kane Hodder as Jason.



directed by Robert Hedden, was titled *JASON TAKES MANHATTAN*. Jason gets revived by electroshock and chases the kids who did it on board an ocean liner. His shipboard killing spree climaxes when the liner docks in New York, with a finale set in the city's sewer system.

Does Paramount's throwing down the gauntlet to vie for horror film supremacy have anything to do with being rebuffed by New Line on overtures to team Jason with Freddy? And isn't it odd how *PART 8* mirrors New Line's *THE DREAM CHILD* (see page 8) with Jason being reborn into the world as a baby at the climax? □

THE MONSTER MAKER

June episode of "The Jim Henson Hour" to feature magazine cover as special effect.

By Alan Jones

"The Monster Maker," a special segment of THE JIM HENSON HOUR that incorporates a *Cinefantastique* magazine cover as a special effect, was tentatively set to be telecast Friday, June 9, 8:00 p.m. CST, on NBC. The segment stars Harry



Harry Dean Stanton in cover mockup effect.

Dean Stanton as a special effects pro who is idolized by teenager Kiernan O'Brien. In a 30-second effects cut, O'Brien imagines himself as a monster maker and sees a mockup of the magazine's cover dissolve from Stanton's face (right) into his own.

The segment was produced last September by Duncan Kenworthy, top U.K. producer for the Henson Organization. Abandoning the studio-bound formula for "The Storyteller" fairy tales, and "Muppet Show" segments that comprise most of the series, Kenworthy shot "The Monster Maker" using mostly English locations on a 15-day shooting schedule. A co-production between Henson's company and British independent television station TVS, the segment was developed by Kenworthy and Kate Fawkes, Henson executive in charge of script development, to showcase the kind of animatronic creature effects Henson has become famous for, but in a real setting.

The segment is based on the book of the title by Nicholas Fisk

which Fawkes was familiar with. Matthew Jacobs (PAPERHOUSE) was hired to write the script in which O'Brien, through a lucky coincidence, is asked to join Stanton's monster workshop team. A robbery subplot is the cue for Stanton's supreme creation, the 20-foot high Ultragorgon, to come alive and scare off the villains and save the day.

Jacobs' script changed the lead in the book from a child to an adolescent and made the crime twist come from within the family rather than a gang of schoolboys," said Kenworthy. "We liked the story because we get so many letters from young would-be creature designers who want to work in the movies. One specific fan letter was used heavily as a basis for the letters Kiernan writes to Harry in the show, and we invited the boy down to watch the filming. Harry got so involved with the script he co-wrote the central monologue based on his own childhood."

In accordance with Henson policy, Kenworthy was reticent to discuss production costs, but readily admitted the show wasn't exactly cheap to produce. "Cheap is not a word we associate with the Henson Organization," laughed Kenworthy. "The show was expensive to produce, especially when you consider the Ultragorgon needed 20 full-time operators." Use of the cover, however, was gratis. □

Kiernan O'Brien plays an effects fan in awe of Stanton's Ultragorgon movie prop.



Blatty (c) with Jason Miller and Ellen Burstyn, filming THE EXORCIST.

EXORCIST III

WILLIAM PETER BLATTY TURNS DIRECTOR

By Steve Biodrowski

Sixteen years after THE EXORCIST pushed horror into big-budget, mainstream, Academy Award territory, William Peter Blatty is finally set to direct his sequel. Blatty wrote the novel and produced the original film, which shocked audiences like no film before. Filming on the sequel begins in May with three weeks of location work in Georgetown, and then moves to Dallas for another three weeks of interiors. Jason Miller has been signed for a cameo appearance as Father Karras, who died in the original film, and George C. Scott will replace the late Lee J. Cobb as Detective William Kinderman.

The project has a long history. Although generally pleased with director William Friedkin's work on THE EXORCIST, Blatty felt that too much philosophical discussion of the possible reasons for the existence of evil had been cut out in order to get the film down to its two-hour running time. After producing, directing, and writing THE NINTH CONFIGURATION in 1980, which dealt with similar themes, Blatty wrote a screenplay entitled LEGION, which he called "the real sequel to THE EXORCIST"—a snub against John Boorman's critically blasted EXORCIST II: THE HERETIC (1977).

Blatty failed to interest

Friedkin in the project, and then tried to take over the directorial reigns himself, but poor boxoffice receipts for THE NINTH CONFIGURATION didn't inspire much confidence from investors. After a near-miss at Lorimar in 1982, Blatty finally adapted his script into a novel, which went on to become a best-seller in 1983. Now, six years later, the project is at Morgan Creek Productions, with the title changed to THE EXORCIST: THE NEXT CHAPTER, evoking the name of the original while simultaneously avoiding numeric continuity with part II, which Blatty once said should have been retitled SON OF EXORCIST and sold as a comedy. Carter De Haven is producing.

The new film focuses on Detective William Kinderman, who must solve a series of grisly murders—and a much larger mystery which has plagued theologians for centuries: how can a benevolent God allow such evil to exist? Although a detective story, Blatty's book on which the film is based contains several supernatural elements, including possession, so the change in title can be justified beyond the obvious commercial considerations. As to how Father Karras, who died at the end of the first film, makes an appearance—that's a major plot point, so it wouldn't be fair to give it away. Of course, you can always read the book. □

FLESH GORDON WITH THE COSMIC CHEERLEADERS

A raunchy, R-rated follow-up to the legendary porno film parody.

By Robin Brunet

Howard Ziehm, the driving force behind 1974's cult classic *FLESH GORDON* and director of its long-awaited sequel *FLESH GORDON MEETS THE COSMIC CHEERLEADERS*, reflected about finally getting the film off the ground in Vancouver, British Columbia. "People keep asking me if I'm excited," said Ziehm. "Quite frankly, the project has started and stopped so many times over the past 14 years, it's still a bit dream-like for me!"

Dream-like though the upcoming sequel may be, it began its 36-day shooting schedule in Canada last January on a budget slightly under \$1 million. Producer Maurice Smith and Ziehm set up shop in a modest Vancouver warehouse last fall, and production designer Al Benjamin constructed 14 major sets that were erected and knocked down within the confines of the 10,000 square foot facility.

The original *FLESH GORDON* was a \$15,000 porno film that dropped the porno angle mid-way in production, and had to improvise as a result. The sequel was planned from the start as a racy R-rated send-up. "It was tremendously difficult to get backing, despite the first movie's success," said Smith. "You mention the

first film today and people still say, 'Oh yes, the porno film!' The problem even extended to the casting agents, who operated under the same delusion. The budget was put together in the end via private financing out of L.A."

Nowhere is this basic intention of the sequel more evident than in the casting of *Flesh and Dale*: local dance performer Robin Kelly plays *Flesh's* stunning brunette companion, while Canadian kick-boxing champion Vince Murdocco makes his movie debut "fleshing out" the lead role—both were chosen not only for their physiques, but their "unusual ease" performing for the camera. A huge local casting call went out for "adult babies," "turd men," victims of Emperor Wang and the Master Baiter, and various muscular hero and heroine extras.

The women of *FLESH GORDON WITH THE COSMIC CHEERLEADERS* are all skimpily-dressed, squeaky-voiced nymphettes or towering amazons. The up-and-coming actresses behind the pulchritude are another matter entirely. Morgan Fox, who plays the dominatrix Robunda Hooters, typifies the hard-working performers who need an impressive amount of determination to succeed as actresses in this beauty-conscious business. A promising talent with a passion to



Bill Sadler as "The Man Who Was Death," just doing his job as prison executioner for convict J. W. Smith, a tale directed by Walter Hill to air on HBO in June.

learn the ropes, she is a strikingly beautiful businesswoman who has fun on-camera with her good looks.

"This is my first film—I heard of the movie entirely by accident," said Fox, 18, a British Columbia native who is currently the reigning Miss World/Canada for 1988. "When they offered me the role of Robunda I wasn't sure I was cut out for that kind of tough-talking woman. On the other hand, I didn't want to be one of the Cheerleaders, so I told the producers 'okay' and then scrambled to learn everything I could about how to act in front of the camera." Fox had planned to train in the animal sciences until she discovered the world of drama in high school. From that time onward, the striking six-footer built a career for herself modeling across the world.

"I think the film will be a success, if only because of the following *FLESH GORDON* has," said Fox. "At first, of course, everybody thought I was doing a porno film! But my parents, whom I live with, are backing me—not to mention reading scripts with me—100 per cent."

Budget restrictions have seemed to inspire rather than discourage the production crew: many set sections were mass-manufactured courtesy of Al Benjamin's homemade vacu-form machine. Miniatures for the film's opening space-junk sequence were created from tin cans; and a beautiful, finely detailed New York skyline miniature was purchased at the auction for the now-defunct MAX HEAD-

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The Octopussy Eater, one of the monsters in the effects-laden Vancouver-based production, set to open this Fall.

COMING

THE KIDS!

and direct an effects-laden comedy adventure at Disney.



Joe Johnston (l) and producer Howard Smith (r) with the kids, on a set of a kitchen tabletop, complete with silverware, shooting in Mexico.

ney Finkelman Cox producing, former ILM special effects man Joe Johnston making his directorial debut, and a final draft screenplay by Tom Schulman. (Naha, along with Yuzna and Gordon, has been given story credit and will share co-screenplay credit.)

Health problems caused director Gordon to leave the production, and he was followed shortly thereafter, by frequent collaborator Yuzna. Executive producer Tom Smith, a former general manager at ILM, explained, "They [Gordon and Yuzna] brought the project here, Disney liked it and helped them develop it. It was not going to be done on the lot, or

management of Disney. It was going to be a Buena Vista [Disney's distribution company] film, a negative pick-up, so the budget was extremely low on the thing, which worried me a great deal because it looked like there would be a lot of special effects."

(Estimates on the budget range from \$10 to \$20 million, less than the average studio film today but more than most low-budget efforts by a good margin.)

The film was shot in Mexico's Churabusco Studios over five months with the majority of effects supplied by Peter Chesney and his Image Engineering Inc. staff. Chesney and production designer Gregg Fonesca had the

difficult task of making the scale alterations seamless. Add to this the problem of working with animals, visual effects, editing, compositing, and animation, and it is easy to see the challenges faced by the film's novice director.

Johnson's only previous film as a director was a student project at USC. He enrolled at the college's film school after leaving ILM, and with the sponsorship of George Lucas, who hired him to do second-unit directing on the two TV movies featuring his Ewoks that Smith produced after leaving ILM. Johnston had been head of the ILM art department and all designs had to be approved by him. Johnston also directed

second unit work for Lucas on *WILLOW*.

Although Smith said he would have loved to use ILM extensively, he estimates that by assembling his own team of talented effects people, he was able to do the effects for the film at about a third of what ILM would have charged. (ILM did, however, provide five brief shots for the film.) Rick Fichter was the director of visual effects and supervised most of the special effects photography, while Mike Muscal was visual effects coordinator. David Sosalla supervised the design and construction of the mechanical ant and the giant bee, as well as all stop-motion models and all miniature sets. The three different stop-motion animators used on the film were: Phil Tippett, Laine Liska, and David Allen.

HONEY, I SHRUNK THE KIDS promises a world of adventure in one's own backyard, with the comedy of Moranis, Marcia Strassman, and Matt Frewer as the frantic parents as an added attraction. Apart from the particular size employed, the film offers no new groundbreaking effects that haven't been treated in other shrinking films (from *THE DEVIL DOLL* and *DR. CYCLOPS TO THE INCREDIBLE SHRINKING MAN* and *WOMAN*), but it does contain the eye-catching work of a number of Hollywood's top smaller effects houses, and the refreshing "sense of wonder" experienced when filmmakers invite you to look at the world from a new perspective. □

BOXOFFICE SURVEY: GENRE REVENUE UP 63.2% IN THE FIRST QUARTER

An analysis of the Top Grossing Films, as reported weekly by *Variety* reveals that in the first 13 weeks of 1989, revenue from horror, fantasy, and science fiction films was up a potent 63.2% over last year, while film grosses in general fell 19.4%.

In the first quarter the genre accounted for 30.6% of all film revenue generated at the boxoffice, a tremendous increase over last year's 11.1%. Science fiction and fantasy films are primarily responsible for this comeback, with an 85% and 82.2% (respectively) increase in revenue over 1988 figures.

Horror boxoffice suffered from substantially fewer entries during the first quarter, plummeting 456.3%. With the current general boxoffice wave of successful buddy films like best-picture Oscar-winner *RAINMAN*, it's not surprising that the off-beat science fiction buddy film *TWINS* was the genre's top money earner for the year thus far.

In the first quarter science fiction films accounted for 9.3% of all films and 13.7% of receipts; fantasy films accounted for 16% of all films and 15.8% of receipts; while horror films accounted for 6.7% of all films and a mere 1.1%

of receipts.

Top grossing genre films in the *Variety* totals are listed at right (through 4/5). For purposes of breakdown by genre, titles are indicated as horror (h), fantasy (f), and science fiction (sf) followed by the number of weeks each title made the top films listing since January. The totals do not include boxoffice figures from previous years for reissues (●) or films first released in 1988. The dollar amounts listed represent only a small scientific sample of a film's total earnings (about one-fourth of a film's domestic gross).

TOP GENRE FILMS OF '89

• <i>TWINS</i> (sf, 13)	\$14,397,144
• <i>NAKED GUN</i> (f, 12)	\$ 9,416,094
• <i>THE 'BURBS</i> (f, 7)	\$ 6,961,812
• <i>BILL & TED'S EXCELLENT ADVENTURE</i> (sf, 7)	\$ 6,780,660
• <i>THE FLY II</i> (sf, 6)	\$ 5,565,191
• <i>FLETCH LIVES</i> (f, e)	\$ 5,216,997
• <i>CHANCES ARE</i> (f, 4)	\$ 4,442,990
• <i>NEW YORK STORIES</i> (f, 5)	\$ 4,237,942
• <i>LEVIATHAN</i> (sf, 3)	\$ 3,434,442
• <i>OLIVER & CO.</i> (f, 11)	\$ 2,732,711
• <i>THE RESCUERS</i> (f, 22)	\$ 2,487,904
• <i>DEEPSTAR SIX</i> (sf, 3)	\$ 1,952,038
• <i>ADVENTURES OF BARON MUNCHAUSEN</i> (f, 4)	\$ 1,791,228
• <i>SCROOGED</i> (f, 7)	\$ 1,772,316
• <i>HELLBOUND: HELLRAISER II</i> (h, 4)	\$ 1,756,270
• <i>LAND BEFORE TIME</i> (f, 10)	\$ 1,240,392

TALES FROM THE CRYPT

The '50s horror comics debut on HBO in all their grisly glory.

By Sheldon Teitelbaum

Here's a real bone-chiller straight out of Hollywood's Vault of Horrors, heh, heh. On a sunny day in mid-March, a deservedly famous director said he had come to believe that the film industry may have to seek its ultimate salvation in television.

The director was Walter (48 HOURS, RED HEAT) Hill, interviewed soon after shooting "The Man Who Was Death," the second of three segments in HBO's ambitious upcoming 90-minute horror anthology, TALES FROM THE CRYPT. Hill's episode, based on a story from the comic's first issue in 1950, tells of a prison executioner played by Bill Sadler who gets a dose of his own medicine.

Hill, who produced ALIEN and is now

The title page of the 1953 story from "Tales From the Crypt" #38 to be directed by Howard Deutch for the second trilogy of tales to be telecast by HBO this Fall.

involved with ALIEN III, the upcoming sequel to ALIENS, apparently believes cable TV is the only operation left in this town with any gumption. And if that doesn't scare the stuffing out of film purists, it's a sure bet no EC comic ever will.

Cable TV, said Hill from the dubbing stage for his forthcoming feature, JOHNNY HANDSOME, is no less than "unique and terrific." In marked contrast to the studios, which have aimlessly been kicking around the TALES FROM THE CRYPT project for more than a decade, HBO never balked at the prospect of running faithful if somewhat souped-up screen adaptations of Bill Gaines' and Al Feldstein's seminal '50s comics, however grim the Grand Guignol endings that became their trademark.

In fact, when HBO company execs saw the first of the episodes produced by Joel (DIE HARD) Silver and Bill (TALES FROM THE DARKSIDE) Teitler, and directed by Robert (WHO FRAMED ROGER RABBIT) Zemeckis, they are reported to have cackled with glee while commissioning an additional three episodes and five scripts.

The first trilogy of episodes is slated to hit screens in June—with a second trilogy to follow in late Summer/early Fall—all incorporating the kind of unadulterated horror EC became justly famous for while updating the original material with a dramatic depth and contemporary sensibility.

Following Hill's segment, SUPERMAN director Richard Donner came on board in April to direct the third episode of the trilogy, "Dig That Cat, He's Real Gone." The story, which first appeared in EC's companion horror comic *The Haunt of Fear* in 1953, tells of a carnival daredevil dubbed "Ulric the Undying" who inherits what he thinks are nine lives from a dead cat. Signed to kick off the second HBO trilogy of EC tales is director Howard Deutch, who will film "Only Skin Deep," a



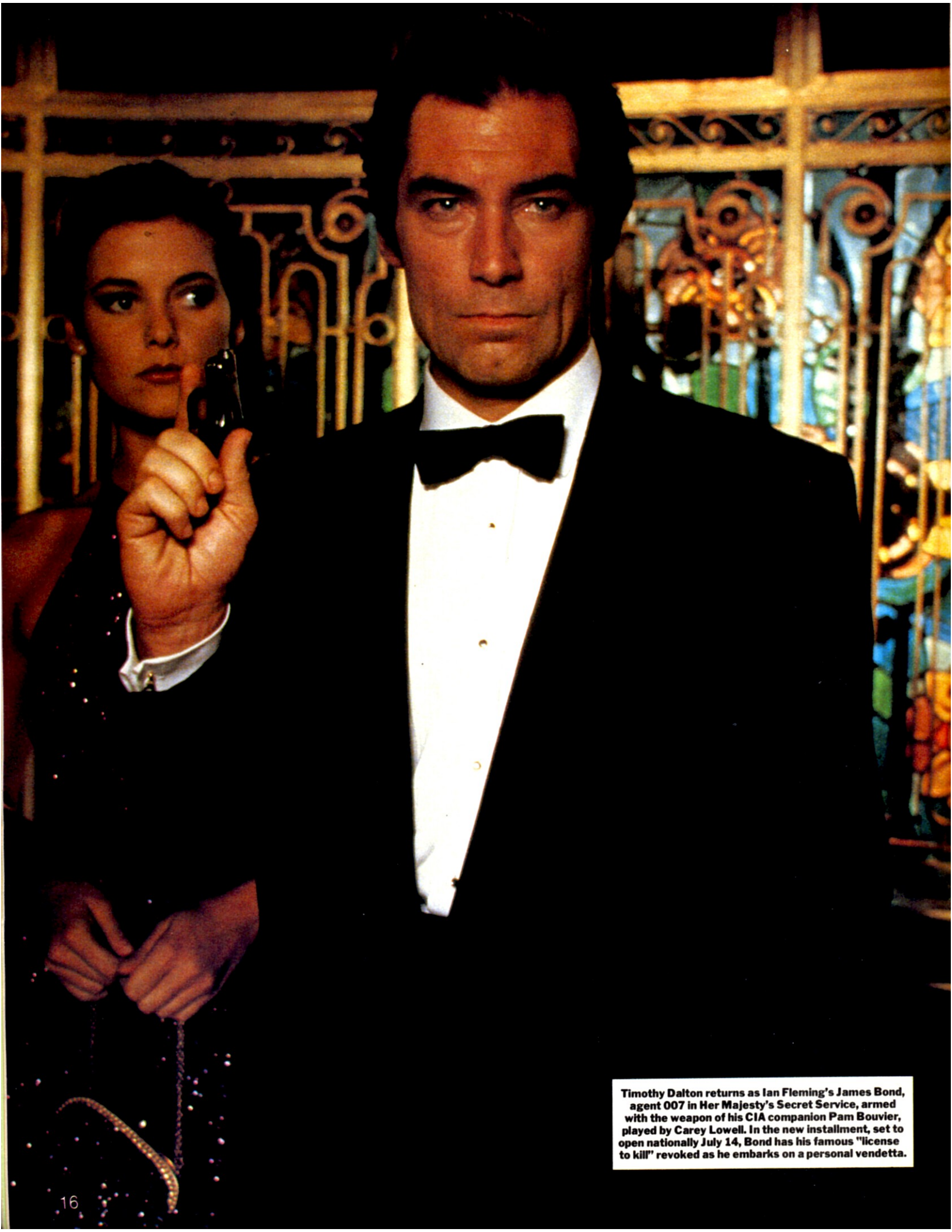
Bill Sadler as "The Man Who Was Death," just doing his job as prison executioner for convict J. W. Smith, a tale directed by Walter Hill to air on HBO in June.

story of a Mardi Gras reveler who beds a beautiful girl whose costume turns out to be more authentic than he ever imagined. Deutch directed PRETTY IN PINK for producer John Hughes, and as a music video stylist is the director behind the imagery for pop songs like Billy Idol's "Flesh For Fantasy."

Hill said that when the current incarnation of TALES FROM THE CRYPT was discussed last year, a number of directors approached indicated they were not terribly interested in restricting themselves to the actual comic stories. Instead, they wanted an opportunity to film their own stories under the TALES FROM THE CRYPT rubric. It is very much to the credit of Silver and fellow producer Teitler (who was brought on to the project last October to help rush the first story into production in time to involve Zemeckis—then slated to direct BACK TO THE FUTURE II and III in one fell swoop) that this approach was nixed. Indeed, if anything is clear from their decision to hire first-rate directors, it is that these people possess a healthy regard for the material and are intent to do it justice for a change.

Production costs for each of the episodes, said Teitler, is running at about \$850,000, of which "HBO is by no means financing the whole part." The producers have turned to makeup effects artist Kevin Yagher (CHILD'S PLAY) to create an animatronic Crypt-Keeper. Academy Award-winning Richard Edlund has been hired to film the series' ambitious opening sequence. □





Timothy Dalton returns as Ian Fleming's James Bond, agent 007 in Her Majesty's Secret Service, armed with the weapon of his CIA companion Pam Bouvier, played by Carey Lowell. In the new installment, set to open nationally July 14, Bond has his famous "license to kill" revoked as he embarks on a personal vendetta.

JAMES BOND 007[™]

LICENCE TO KILL

Behind-the-scenes, filming the latest exploits of the screen's most enduring adventurer.

By Mark
A. Altman

The term *secret agent* seems like a misnomer in describing James Bond of the British Secret Service, a figure whose legendary exploits have spanned 16 films and 14 Ian Fleming novels including a number of short stories. In fact, he's probably the best known spy in the world, with fan clubs and admirers across the globe.

Having survived for over three decades, Bond prepares to enter the Nineties this July when *LICENCE TO KILL*, the latest installment in the James Bond series, opens worldwide.

As in 1987's *THE LIVING DAYLIGHTS*, Timothy Dalton will portray the world's most famous secret agent, giving it a contemporary, hard-edged reality which is a far cry from the Bond films of the '70s. In Bond's latest outing, he becomes involved in a personal vendetta against a vicious Columbian drug lord who has murdered the wife of his close friend, CIA agent-turned-DEA enforcer, Felix Leiter (David Hedison reprises the role which he played in *LIVE AND LET DIE*). Displaying the emotional scars he still suffers from the brutal slaying of his own wife, Tracy Vicenzo, a decade before (in *ON HER*



Dalton files through the windshield of a careening semi in the stunt-filled edge-of-your-seat climax of *LICENCE TO KILL*, the sixteenth entry in the James Bond series and the second to star Dalton as Bond.

MAJESTY'S SECRET SERVICE), Bond goes after drug kingpin Franz Sanchez (Robert Davi) with a vengeance.

M orders Bond to give up his pursuit of Sanchez and let the CIA deal with the matter. When Bond refuses, M revokes 007's license to kill and demands Bond keep out of American affairs.

Having been effectively cut off from her majesty's secret service, Bond sets out on his own trail of vengeance freely disclosing his identity to members of Sanchez' cartel, explaining he is a former British agent seeking employment within the drug lord's operation. Enlisting the aid of a CIA pilot, Pam Bouvier (Carey Lowell), and receiving some unexpected and welcome assistance from Q (Desmond Llewelyn), Bond

sets out on his mission of revenge.

Clearly, this is a Bond adventure unlike any other, which is exactly what co-writer and producer Michael Wilson was aiming for. "I think you always want to do something where there will be some surprise," he said. "The problem with any sequel or series is meeting that criteria." Unlike the Roger Moore vehicles, Wilson readily admits, Dalton opens up for the filmmakers a whole new area to explore. "Roger Moore's talents and abilities worked better in the more humorous and fantastic style," said Wilson. "Timothy's talents work best in a different style. We anticipate this to be a PG-13. It reflects a decision to give it a realistic style and at the same time make it exciting and fun."

Richard Maibaum, who co-wrote the script with Wilson and collaborated on 12 of the previous 15 Bond scripts agreed. "We had seven pictures with Roger and they became lighter and lighter," said Maibaum. "You couldn't become too serious, but that was beginning to wear a little thin. What we're doing here is making it more serious. The humor is more ironical than funny. I think it's about time we did that."

The importance of Dalton to the new approach is echoed by Robert Davi, who plays the vicious drug lord Franz Sanchez in the new film and is a long time Bond aficionado. "Timothy Dalton brings a different reality to Bond," said Davi. "The filmmakers are taking advantage of that. They're also growing with the times, while maintaining all of the series' spectacular action and entertainment value. You're now getting something that's rooted in a gritty realism that makes it more vital to today's audiences."

Director John Glen couldn't be more pleased with Bond's new direction. "When Timothy Dalton came along we really had someone who had tremendous potential," said Glen. "Those possibilities really hadn't been open to us before to do a harder type of film,

THE 007[™] FILES

ACTING BOND

Taking over from Roger Moore, Bond star Timothy Dalton goes back to the Ian Fleming roots to serve up a less campy 007.

By Mark A. Altman

"I think the worldwide popularity [of the Bond films] could be explained quite simply, for the same reason a film about an American archaeologist proved so successful," said Timothy Dalton, the latest actor to take on the role of James Bond, the fictional Ian Fleming hero who has transcended the realm of pulp fiction into a worldwide phenomenon and American pop icon. "They are extremely well made and highly entertaining films."

Dalton, who assumed the role of the British secret service agent in 1987's *THE LIVING DAYLIGHTS* has had a prestigious and diverse stage and film career. However, it is his starring role as 007 which has garnered him world wide acclaim and recognition.

Although Dalton's resume includes appearances in British stage productions of "The Taming of the Shrew," "Richard III," "King Lear" and Byron's "The Lunatic, The Lover, and the Poet," and the films *LION IN WINTER*, *HAWKS*, and *WUTHERING HEIGHTS*,



Dalton as Bond, infiltrating the operation of a Central American drug kingpin.

his filmography also includes such failed genre efforts as Dino DeLaurentiis' *FLASH GORDON*, *THE DOCTOR AND THE DEVILS*, and the unreleased *BRENDA STARR* with Brooke Shields.

Dalton, who studied at Britain's Royal Academy of Dramatic Art, was announced as the successor to Roger Moore when front-runner Pierce Brosnan was prevented from taking

the role due to a commitment to NBC to act in *REMYN-TON STEELE*, Brosnan's weekly series. In fact, Dalton reportedly was considered for the role as early as 1971 when a massive talent search was launched to replace one-time 007 George Lazenby before Connery was lured back for his last Eon production *DIAMONDS ARE FOREVER*.

"THE LIVING DAY-

LIGHTS was a transitional film," said director John Glen about Dalton's first outing as James Bond. "When we started writing it, we just didn't know who Bond was going to be. It had been decided Roger wasn't going to do it anymore, but at the same time we weren't sure who it was going to be. Pierce Brosnan was the most likely prospect at that time. We saw Pierce as being in the [Moore] type of not too heavy, slightly good-humored entertainment. So we didn't really change our star dramatically on that film. It was written with Brosnan in mind. Dalton wasn't cast till within, I think, six weeks of shooting. We had to do quite a bit of rewriting. Obviously we could not change the whole nature of the beast, but *LICENSE TO KILL* has been tailor-made for Timothy Dalton and I think you'll see that when you see the film."

Dalton is renowned for his attention to detail and reverence for the Fleming source material. Not surprisingly, he doesn't find it difficult to account for the character's enduring popularity. "I think



Sean Connery as Bond with Ursula Andress in *DR. NO*.

JAMES BOND

27 YEARS AND STILL LICENSED TO KILL

An Annotated 007 Filmography

DR. NO (1962). The first and still one of the best Bond adventures. Connery uses his license to kill on several occasions to thwart a plan by SPECTRE operative Dr. No to "topple" American missile launches from Cape Canaveral. *DR. NO* set the tone for the films to come

from the gun barrel logo to Bond's final romantic interlude with a Bond girl in the final frames.

"I didn't expect the tremendous reaction that *DR. NO* got," said co-screenwriter Richard Maibaum. "We decided to go with *DR. NO* instead of *THUNDERBALL* which was one of the best things that ever happened. Joseph Wiseman was just sensational [as the titular villain] and I owe a lot to him. When he read that line, 'I thought you were less dumb, but I see you are nothing more



Joseph Wiseman as the titular villain, evil with elegance.



something maybe that was more evident in the earlier films.”

Having run out of titles from the Fleming novels, the filmmakers, rather than use another short story title, decided to create the first non-Fleming title, LICENCE TO KILL. “It’s an original story,” Dalton pointed out, “using elements from Fleming’s stories ‘The Hilderbrand Rarity’ and ‘For Your Eyes Only.’” (The film’s title was changed early in production from LICENCE REVOKED, perhaps to avoid confusion with John Gardner’s Bond novel *Licence Renewed*. Teaser posters were distributed with the title LICENCE TO KILL, but MGM/UA and the filmmakers eventually decided to go with the less common British spelling.)

Using an Ian Fleming remark as their maxim, the writers crafted the most credible Bond story yet: “My plots are fantastic,” said the late writer, “while often based upon truth. They go wildly beyond the probable, not, I think, beyond the possible.” Keeping this in mind, Maibaum and Wilson fashioned a story which addressed a compelling contemporary issue—drugs.

“I feel that in the popular cinema it was an issue that hadn’t been addressed,” said Wilson. “It’s usually people in the United States working with drug dealers and drug users and what goes on about stopping drugs. This, however, is an effort to say if you look at what’s happening to the countries where drugs are grown



Bond and CIA operative Pam Bouvier (Carey Lowell) make a splash at the casino operated by a drug cartel in Isthmus City. Inset: Dalton receives gambling direction from John Glen as co-producer Michael Wilson looks on.

your two hours in the movie theatre?”

Although distinct changes are apparent in the tone of the Bond films since the transition from Moore to Dalton (just as the Moore films differed from the Connery vehicles), the “Bond formula” has remained relatively intact. The unwritten recipe for cooking up a Bond adventure is one Dalton believes allows ample room for originality. “Within the framework of a ‘good vs. evil’ formula, there are an enormous number of creative possibilities for very different types of stories,” Dalton said. “This

continued on page 56

everybody has heard of Sam Spade, Philip Marlowe and the Saint,” said Dalton. “Both they and James Bond are characters from well-written, exciting, and imaginative stories.”

While extolling the virtues of his latest outing as the super successful secret agent, Dalton is reluctant to compare his performance to that of his predecessors and equally reticent in discussing previous Bond films.

“I don’t think there is much value to be gained from comparing the films or the actors,” he said. “Every story is a different story and different from the others in terms of both style and content. For example, take DR. NO and MOONRAKER. How would you compare FROM RUSSIA WITH LOVE to A VIEW TO A KILL? I think the valuable question to ask is did you enjoy

than a stupid policeman, I knew that was the tone that all of the villains should have, a touch of elegance.”

In addition to being marked by an exceptional performance by Wiseman, Ursula Andress was radiant, particularly when she wasn’t speaking, as the voluptuous Honey Rider, the first in a long line of Bond girls.

FROM RUSSIA WITH LOVE (1963). Connery returns in what is considered the most serious

and, to some, the best and most faithful Bond outing. SPECTRE’s latest plot involves the use of a beautiful Soviet agent to lure Bond into a deadly game of extortion and revenge with the promise of a Russian Lektor decoding machine.

“My favorite of all the Bond girls is Daniela Bianchi,” said Maibaum. “She didn’t really want to be an actress. She would sit on the set and read an Italian novel and eat chocolate and when [director] Terence [Young] would



Daniela Bianchi and Connery in FROM RUSSIA WITH LOVE.

get peeved, he would scream at her, ‘You cow!’, but she would just shrug and laugh. The great thing about her was, could there be anything more ridiculous than a cipher clerk working for the Russians who sees a picture of Bond and falls in love with him? She made it stand up. She seemed to be the kind of girl who’d do that . . . and, my God, that scene in the stateroom is probably the sexiest scene in the Bonds.”

The late Robert Shaw and Lotte Lenya are both

and exported, is it true you're not hurting anyone but yourself when you do them? LIVE AND LET DIE dealt with it in a vague way, but it's really only been dealt with in journalism and documentaries."

"The area of evil had to be with what was contemporary since we ran out of the Fleming novels and short stories," added co-writer Maibaum. "What is the great Satan today? The drug lord. What we have is for the first time Bond becoming personally involved to a much greater extent than he's ever been before because of the death of Leiter's wife and the maiming of Leiter. This starts him off on a purely personal mission of vengeance."

Sanchez is a Columbian drug lord who's virtually unarrestable. "He buys his way out of everything," said Glen. "He just offers so much money that people become corrupt. At last, he's up against a guy that's after him for a personal reason. That's what makes the difference."

Davi, the actor, sees it in terms of Shakespeare. "It's 'Hamlet,'" said Davi. "The story is a revenge play. It becomes Bond having to face someone close to him that's suffered. When Shakespeare wrote his plays, there were tremendous swordfights and a sense of humor. If he wrote for the screen today, I'm sure he would have a character very Bondian."

However, the formidable foe that Sanchez represents was not always intended to serve as Bond's foil in LICENCE TO KILL. Early drafts of the film took place in China, rather

also superb as two agents of SPECTRE out to eliminate 007 and John Barry provides the first in a long line of beautiful and effective Bond scores.

GOLDFINGER (1964). Widely considered the best of the Bonds, Gert Frobe shines as the "man with the Midas touch" with an able assist lent by Harold Sakata as Odd Job. "I thought GOLDFINGER was as far as we could go spoofing a little bit, but staying serious," Maibaum said. "Sean [Connery] was



Connery's climactic showdown with GOLDFINGER (Gert Frobe).

THE 007 FILES

BOND VILLAINY

Robert Davi as drug kingpin Franz Sanchez joins a long line of distinguished Bond opponents.

By Mark A. Altman

"Franz Sanchez would be Donald Trump if he were born in New York," said Robert Davi about the Columbian drug lord he portrays in LICENCE TO KILL. "Cocaine happens to be a commodity and a means to an end. It's a way for a guy from his status in life to rise above the muck."

While Davi is certainly not a newcomer to the cinema, his name is hardly a household word either. Born in Queens, Davi began his career as an opera singer at age 19 and soon afterwards went on to star in such films as RAW DEAL, THE GOONIES, WILD THING, ACTION JACKSON, and DIE HARD in which he was featured as one of the ill-fated FBI agents. Although Davi received critical acclaim for recurring roles on HILL STREET BLUES and THE GANGSTER CHRONICLES, it was his *tour de force* performance as Salim Ajami in the CBS telefilm TERRORIST



Davi takes aim at Bond, hot on his heels.

ON TRIAL that won him his best notices and increased visibility. It was also his appearance in that CBS special that first caught the eye of Bond producer Cubby Broccoli and screenwriter Richard Maibaum, leading to his casting as the unscrupulous drug kingpin Franz Sanchez, the latest in a long line of memorable Bond villains.

"He seems to be the most formidable of all the adversaries," said Davi. "Most of them have been older. Now it's a younger man pitted against Bond. If Shakespeare were alive today, he'd be writing

about Franz Sanchez—that would be his Richard III. Now Bond, besides having the classical type of adversary that he's faced in the past is meeting someone who's not so fantastic. He's grounded in reality."

What makes Sanchez so fascinating to Davi is that he considers him a shadowy reflection of the British secret agent. "In a chapter called 'The Nature of Good and Evil' in Fleming's *Casino Royale*, you see the dichotomy which Bond faces within himself," said Davi. "In the same way, Sanchez and Bond are the same people. To me the character of Sanchez is an existential nihilist and, in a certain way, so is Bond—we're both killing people."

Aside from pondering the philosophical aspects of the character, Davi engaged in substantial preparation for taking on the role which included a review of the previous Bond exploits. "I looked at all the films again," he said, "and a couple of the novels. I

magnificent [as Bond]. I marvel at how good he was."

Ken Adam's production design was first-rate and his design for the super-secret interior of Fort Knox seemed entirely credible. The haunting image of Bond conquest Jill Masterson's nude body covered in gold paint still remains one of the series' most memorable moments.

THUNDERBALL (1965). After striking gold at the boxoffice with GOLDFINGER, THUNDERBALL

set out to top its predecessor with even more elaborate stunts, gadgets, and sets. In this regard it is not entirely successful. Although it boasts one of the series' best pre-credit sequences: Bond kills SPECTRE agent Jacques Boivard and escapes using a portable jet pack, the film's finale, an epic undersea battle, becomes monotonous and uninteresting. Marked by a number of flaws in continuity, THUNDERBALL was the third and last Bond film to be directed by Terence



Davi as Sanchez, the evil of drugs adds a touch of realism to the Bond formula.

loved Robert Shaw [in FROM RUSSIA WITH LOVE], Gert Frobe [in GOLDFINGER], Joseph Wiseman [in DR. NO], and Klaus Maria Brandauer [in NEVER SAY NEVER AGAIN, the only serious Bond effort not produced by "Cubby" Broccoli's Eon Productions]. My guy, though, is someone [the audience has] never seen, and I'm hoping that's the effect it will have.

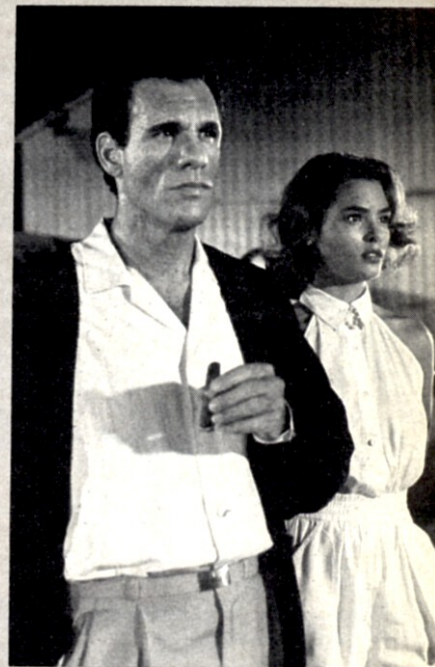
"More important than seeing what was past, though," Davi added, "was reading everything I could [on drug lords] and getting in touch with a Columbian who was from Medellin and knew about the cartel."

Davi's other extensive preparation involved translating the script into Spanish to learn his lines. Then he gradually began to speak it in English to

perfect his accent. "I wanted it to be palatable and understandable," he said. "Not stereotypical. I went into the documentaries about Noriega, Escobar, and Carlos Lehder, and then I got into the music of the country to give me a certain style of movement, feeling, and repose. He was a terrifically drawn character and I added little things that made me more comfortable. [Co-producer] Michael Wilson, who was there on the set, and [director] John Glen were both very open to suggestions."

Davi enjoyed working with Glen with whom he is discussing the possibility of doing a non-Bond project. "John Glen is known for his action, and doing these spectacular films," said Davi, "but I found him very keen and protective of what we were trying to do with the character. You see some of the films in which sometimes the villain is a bit overblown, larger than life, and I was going the other way. John was right there with it, seeing my instinct. I loved working with him. I can't give him enough praise. I think he's underrated when it comes to handling actors because in a lot of the films he's taking unknowns and getting performances out of them. Maryam d'Abo was pretty good in THE LIVING DAYLIGHTS."

Now, with LICENCE TO KILL under his belt, Davi hopes to parlay his experience into a successful feature career. "I hope this film will give me an international profile," he said. "Now, I'm looking for Mr. Goodguy. I'm intelligent



Sanchez with recaptured wayward girlfriend Lupe, played by Talisa Soto.

enough to know I'll find something in which I can play the good guy. Besides a handful of actors, of which Timothy is one and Arnold [Schwarzenegger] and Mickey Rourke, I think most of the guys on the screen today are leading boys, not leading men. It's not like the Mitchums. That's what I'd like to see brought back and I'd like to help do that."

Among his future projects, Davi hopes to have a film produced he wrote with a friend called THE DUKES OF MELROSE, which is the story of a pre-Beatles rock and roll group and their life through the decades that follow. "It's an adult DINER, STAND BY ME, POPE OF GREENWICH

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Adolfo Celi as villain Emilio Largo in THUNDERBALL.

Young.

"He has not been given the great credit he deserves for the style of the Bond films," said Maibaum of Young. "He's not a meticulous director, but he's an inspired one at times. While there are things in his pictures that are sloppy, I think he's the best we've had at doing a romantic scene."

Although Adolfo Celi is not entirely effective as SPECTRE operative Emilio Largo, Luciana Pauluzzi shines as the deadly Fiona Volpe.

YOU ONLY LIVE TWICE

(1967). Sean Connery's worst performance as Bond and the first of the "epic" Bond adventures. Scripted by Roald Dahl, who jettisoned most of the Fleming source material, the film involves a SPECTRE plot to initiate a world war between the superpowers by stealing their spacecraft. Blowfeld's first on-screen appearance in the persona of Donald Pleasance is a disappointing one and much of the interminable travel-log material through Japan is



Connery, piloting the mini-copter from YOU ONLY LIVE TWICE.

THE 007^F FILES

WRITING BOND

Richard Maibaum has had a hand in scripting all but three of 007's sixteen screen adventures.

By Mark
A. Altman

With the exception of *YOU ONLY LIVE TWICE*, *LIVE AND LET DIE*, and *MOONRAKER*, Richard Maibaum's prolific pen has been involved with the scripts for a large majority of the Bond films. Although an established actor, producer, and playwright since the '30s, Maibaum is best known for his contribution to the James Bond series.

Despite having his participation in *LICENCE TO KILL* curtailed due to last year's Writers Guild strike, Maibaum was heavily involved with devising the newest installment's storyline. The new film's drug cartel plot is one of the most contemporary of any Bond film, and like other Maibaum installments which foreshadowed detente with the Russians and a Gorbachev-like Soviet minister, it addresses a current concern.

It should therefore come as little surprise that Maibaum's work, which has shown such



Maibaum, James Bond's main word man.

prescience in presenting new technology and predating political trends, has its origins in his youth. Two of his earliest works were milestones in their field. In 1930, while still only 22 years old, Maibaum wrote *The Tree*, which was produced on Broadway in 1932, and was the first American play about lynching. His second play was *Birthright*, which was the first American play to deal with

Nazism.

"So now here I am writing James Bond," he said. "My only explanation of it is something that Santayana said, 'The young man who has not cried is a savage and the old man who has not laughed is a fool.'"

Maibaum first began chronicling Bond's exploits back in the early '60s when he penned *DR. NO* in collaboration with Wolf Mankowitz. "We read the book again," he fondly recalled, "and we both fell on the floor laughing. A Chinaman with two hooks, Fu Man Chu. That's gone out with

long winter underwear." Instead of including the character of Dr. No, whom they considered ludicrous, the two writers decided Dr. No would actually be a monkey who sat on the shoulder of Professor Dent, *SPECTRE*'s number two man.

"When we handed in the treatment, both [producers] Cubby [Broccoli] and Harry [Saltzman] screamed, hollered and yelled, 'That's terrible, we



Filming a helicopter stunt for *LICENCE TO KILL* on location in Mexico, as Bond rides atop a drug-filled tanker truck.

than the Mexican and Florida locales which are featured in the new picture. "We wrote two treatments for this one in China," revealed Wilson. "It involved the treasures of China and was a quite different story. There was a question of whether we were getting a good result, though, and how expensive and what problems there might be working in China."

"We had wanted to pick up on a warlord in the Golden Triangle from a previous film who was all mixed up in drugs," said Maibaum, who worked with Wilson on the

uneventful. The film's most memorable sequence is its dramatic finale where ninja warriors penetrate *SPECTRE*'s secret lair hidden within an inactive volcano—another awe-inspiring Ken Adam set—for their final confrontation with Blowfeld's minions.

ON HER MAJESTY'S SECRET SERVICE (1969). George Lazenby replaced Sean Connery as Bond and Peter Hunt stepped out from behind the moviola to assume the directorial reigns of the best-writ-



George Lazenby as Bond with Lois Maxwell as Miss Moneypenny.

ten and most faithful Fleming adaptation of the series. With a brilliant John Barry score, the film seemed to have all the ingredients for success except for its leading man, an inexperienced Australian model, and a pre-*KOJAK* Telly Savalas, the second actor to unsuccessfully attempt to personify Blowfeld.

"Peter [Hunt] did a marvelous job to get what he did out of Lazenby," said Maibaum. "Had Sean [Connery] played that part, it would have been

the greatest grosser of all time. I love the film. It was the best novel and the best script. Diana Rigg [as the girl Bond marries] is marvelous and Hunt is a fabulous director."

Desmond Llewelyn, the screen incarnation of Ian Fleming's Q concurred. "Everything about it was magnificent except you had an amateur playing Bond. You cannot put a man who has had no experience in the theatre or in films into a part like that. For what he did, he was extremely good, but



Timothy Dalton displays the ruthless, gritty side of Bond in *LICENCE TO KILL* based on Maibaum's story, as he gets to the bottom of things with CIA operative Carey Lowell.

want the Chinaman with the two hooks!' So, as a matter of fact, Wolf Mankowitz didn't like it and he quit. But now, of course, it worked so well that whenever Cubby and I have an argument about something, he'll yell at me, 'Dr. No was a monkey!'"

Maibaum's inclusion in the Bond family became a tangible asset when his observations on the set of *FROM RUSSIA WITH LOVE* helped save a crucial scene. Originally daunted by the task of finding a satisfactory way for Bond to escape

Rosa Klebb's poisonous spiked shoe, the screenwriters had her accidentally jab her own ankle as Bond repels her (in the book, Bond is actually struck and almost dies). "In the scene," Maibaum said, "there is the gun that has been kicked out of her hand and the girl picks it up and shoots her. That was created when we were shooting the scene. The way the script had it was Bond deflected the poison in the shoe into her ankle. They tried to do it, but they couldn't get it right. I was standing with Cubby on the set

watching them shoot the scene and I said to him, 'For God's sakes, there's a gun laying on the floor, why doesn't the girl pick it up and shoot her?' It shows sometimes a writer should be on the set."

Although as time went on, the plots to the books were slowly abandoned, Maibaum is still a great admirer of the Fleming source material. "He was a terrific writer," said Maibaum of Fleming. "They still make good reading. I'm always surprised when I go back and read them how good they are."

Although critical of Roger Moore's campy approach to Bond, Maibaum has a great deal of respect for Sean Connery, the actor who immortalized the character through seven films. Said Maibaum, "I think Sean put it best when someone asked him how Roger's 007 varied from his. He said, 'Well, Roger comes in the comedy door, I go out it.' Sean didn't have to do anything, because there was a kind of inbred irony that's part of the Scottish character. In his own

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he got bad press because of his own stupidity."

In retrospect, Lazenby's Bond was actually fairly successful. Had he been given a chance to grow into the role, he could have made an exceptional addition to the Bond pantheon rather than become the obscure answer to Bond trivia questions.

DIAMONDS ARE FOREVER (1971). A film with a distinctly '70s flavor marked Connery's return to the Bond role. It featured some great stunt

work and Las Vegas locales. After the soft reception of the previous entry, the film was an attempt to restore the luster to the Bond boxoffice take with more elaborate stunts and gadgets. This time Charles Gray essays the role of Blowfeld, who is masterminding a diamond smuggling scheme in which the diamonds will be used to power a high intensity laser designed to blackmail the world's superpowers with the threat of annihilation.

According to Maibaum,



Connery lounges with Jill St. John in *DIAMONDS ARE FOREVER*.

THE 007[™] FILES

DIRECTING BOND

Working on his fifth Bond in a row, director John Glen has shaped audience perceptions of the screen's most enduring hero.

By Kenneth R. Feinleib

"I suppose I was very young and impressionable when I saw DR. NO," laughed John Glen. "I was always a great admirer of the Bonds."

But he was no star-struck teen when James Bond made his cinematic debut in 1962. Glen had already spent 15 years in the editing room at Shepperton Studios, working on such luminous features as *THE THIRD MAN* and *THE WOODEN HORSE*. Nor is he your average 007 fan today; *LICENCE TO KILL* is the fifth consecutive Bond film Glen has directed, an achievement unrivaled by any of his predecessors. He has more to his credit than merely longevity, though. He's been no less than vital in shaping our perception of the screen's most enduringly successful hero.

"As a character, Bond is a very strong man," said Glen. "He's also a man with a lot of depth, a man that doesn't let his feelings be known easily. He's suffered a great deal in his personal relationships in the past because of his work. I think in a



John Glen directs Timothy Dalton as 007 on location for *LICENCE TO KILL*.

lot of ways he despises himself in what he has to do. But he has a charm and has . . . panache and tongue-in-cheek humor. I think he's a man that is able to adapt very quickly . . . he's a very resourceful person, obviously."

Resourceful, too, is the director himself. He's moved adeptly from the almost prankish Roger Moore to the more somber Timothy Dalton; *LICENCE TO KILL* seems to

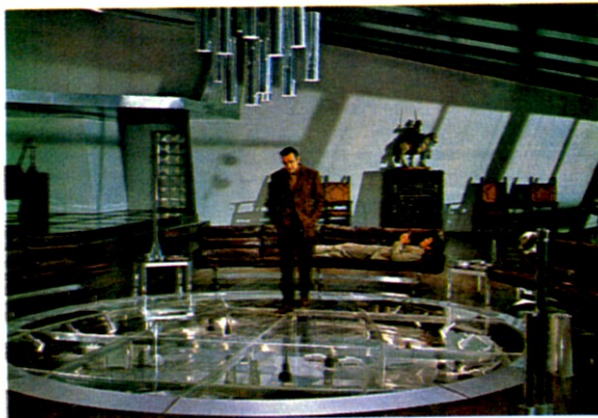
have more in common with *noir* thrillers like *KISS ME DEADLY* than with the light adventure of *OCTOPUSSY* or *A VIEW TO A KILL*.

"One has to really work with what you have at your disposal," Glen explained. "I think your lead actor really dictates to a large degree how you make your films, what treatment you give them. With Roger Moore,

we used a kind of light comedy touch, which was something Roger was very good at. [*THE LIVING DAYLIGHTS*] wasn't really written for Timothy Dalton specifically, although during and prior to shooting we did change a few scenes to accommodate Timothy. But in this new film, *LICENCE TO KILL*, you'll find we've gone a long way to using Timothy Dalton's potential in more of the thriller aspects. It'll be a harder film. The story is very personal to Bond. It's a vendetta of sorts. I think it'll surprise a lot of people . . . I mean, Bond bleeds in this film."

The previous changes in Bond, from Sean Connery to George Lazenby, back to Connery, and then to Moore, proved to be somewhat jarring for fans and filmmakers alike. But under Glen's direction, the change to Dalton has been far more readily accepted. Although some were initially disappointed that front-runner Pierce Brosnan failed to step into the familiar tuxedo, Dalton has, by and large, been greeted with acclaim. Glen, in particular, is almost effusive in

who penned the film's early drafts before he was replaced by Tom Mankiewicz, the villain was actually going to be Goldfinger's twin brother. "The only thing I like about it," Maibaum recalled, "is that we had a line for him to say that goes, 'I think you knew my brother Auric. Mother always said he was a bit retarded.' I don't know why we dropped it, but somewhere along the way we did. There were some good things in the film. It isn't one of the ones I dislike."



Connery and a lavish Ken Adam set in *DIAMONDS ARE FOREVER*.

LIVE AND LET DIE

(1973). Saintry Roger Moore took over the role of the only gentleman agent with a license to kill in this installment of the series filled with voodoo, violence, and voluptuous vixens. Helmed by Guy Hamilton, the film abandoned the "epic" world in peril plots of previous films and dealt with a heroin-smuggling operation led by Mr. Big, played by Yaphet Kotto.

"Roger Moore had the light Bond touch everyone loved," said Desmond Lle-

welyn, "but I think a great deal of who you liked best had to do with whichever Bond you saw first. That sort of fixes in your mind what Bond is. I think luckily when Roger took it on, he made it a completely different Bond, so you couldn't really compare them. Even if you didn't like him, you certainly accepted him, and said these are bloody good films. But he's not my idea of Bond."

Clearly, the filmmakers were groping to find Moore's proper niche, but



Bond is about to jump machete-wielding nemesis Sanchez (Robert Davi) from a moving tanker truck. Inset: Glen, who rose from the ranks of editor on the Bond films, goes over the stunt's action with Dalton as a camera crew sets up the shot.

praise for his new leading man. Said Glen, "The younger generation thinks there's no one but Roger Moore, the older ones think Sean Connery is the greatest, so it's quite a challenge to get them to accept another guy in the part, but I think he'll prove to be the best of all. I think Roger did a wonderful job, but his time was up and had been, probably, for a couple of pictures. I think we were due for a change.

"It's a very physically demanding job to play Bond and

Timothy is the perfect age. He was 40, I think, when he started. Timothy is very physical and does a lot of [stunt work] himself. You'll see in the film there's no way you could ever 'cheat' that stuff that we're doing. He's very professional. Dalton has tremendous expertise as an actor and great depth. I think you'll find that Dalton will turn out to be, if not the most successful Bond, certainly as successful as Connery, I would imagine."

Before assuming the directorial reins, Glen worked as an editor and second-unit director on *ON HER MAJESTY'S SECRET SERVICE*, *THE SPY WHO LOVED ME*, and *MOONRAKER*, and did the same on *THE WILD GESE*

and *THE SEA WOLVES*, both of which starred Roger Moore and were directed by Andrew V. McLaglen. He called his editing experience "invaluable," and explained, "It's a really important part of my success, [especially] in the planning of action sequences. It's almost a reverse process, where you take the ideas and storyboard them.

"To storyboard, you have to have a pretty fair idea of the duration of each shot," said Glen. "We sometimes use four different units simultaneously when we're making these films, so you have to storyboard very accurately. I personally find that very easy to do, but I don't think I would find it easy if I

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draft. "We thought it was all very colorful and we thought we could incorporate it into a story set in China, but I think they decided it was all too difficult and expensive."

Eventually settling on the story involving Bond avenging the murder of Leiter's wife, the filmmakers decided to film their production outside of London's Pinewood Studio for only the second time in the history of the Bond films. The first was *MOONRAKER*, which was filmed in France for tax reasons. The producers based *LICENCE TO KILL* at Mexico City's Churubusco studios.

"It was a whole new experience for us," said Glen. "Mexico is kind of a charming place, but it's not renowned for being particularly reliable in terms of getting your things on time, when you ask for them. But the craftsmanship on the sets is wonderful. The finishing and construction is superb."

As co-producer, Wilson's choice to go to Mexico was primarily a financial one. "Logistically Mexico was a good spot to be in," said Wilson. "We had a situation where our movie was set in that part of the world, so we saved perhaps 15% over what we would have spent in London to do the same film. Because of the exchange rate with the dollar Europe has become a very difficult place to film and our kind of picture is difficult to make in the United States. So you're really in a quandary. Europe is high-priced and the U.S. is high-priced."



Roger Moore as Bond and Jane Seymour in *LIVE AND LET DIE*.

this film wasn't it. But check out Maurice Binder's wonderfully imaginative title sequence—his best for the series—enlivened by the title song sung by Paul McCartney and Wings.

MAN WITH THE GOLDEN GUN (1974). One of the least interesting Bond films, and one of the few that opened to a lackluster boxoffice response. Bond receives a gold bullet with 007 inscribed on it, a warning from the world's highest

priced hitman that he is the next target.

"I didn't think Christopher Lee was properly cast as Scaramanga," Maibaum said of the film's titular villain. "For some reason, they got it into their heads he would be just like James Bond. Lee played him as if he were a god's officer who had veered off into crime, unlike the book where he was a South American assassin with a circus background. There was no conflict between them from the standpoint of



Christopher Lee as *THE MAN WITH THE GOLDEN GUN*.

THE 007[™] FILES

BOND'S GIRL

Carey Lowell puts a new spin on the kiss-kiss and bang-bang.

By Mark A. Altman



Lowell, gun in hand, and director John Glen.

KILL, and OCTOPUSSY—when I was older.”

One film that she was particularly interested in seeing was THE LIVING DAYLIGHTS, Dalton's debut in the role of 007. “When I found out I had the part, I rented it,” she re-called. “I thought it was refreshing after Roger Moore

because Timothy brought a new humanity to Bond—this is a real person who could have been. Roger was a bit more stylized; he was more of a cartoon character because he was playing Bond as somebody who could always skate through these dangerous spots unscathed.”

Lowell believes the series' new and more realistic direction should prove popular with audiences who were tiring of the far-fetched plotlines of the Moore vehicles. “The situations now are more probable than somebody who wanted to blow up the earth or wants to stimulate the San

When Sean Connery first introduced himself to the world in 1962 as James Bond, Carey Lowell could barely say “Mommy, Daddy,” let alone “Dr. No.” Now, almost three decades later, the sultry 27 year-old is making her big-budget debut alongside Timothy Dalton's James Bond in LICENCE TO KILL.

“DR. NO was the first one I ever saw,” said Lowell, who portrays CIA pilot Pam Bouvier in the new film. “I saw it on television and I just loved the suaveness juxtaposed with all the danger.”

Lowell admits to not being a Bond aficionado but when she got the role in LICENCE TO KILL she quickly familiarized herself with Bond lore. “I rented LIVE AND LET DIE and some others,” she said. “I had already seen the more recent ones—THE SPY WHO LOVED ME, A VIEW TO A



Filming the action-packed climax of LICENCE TO KILL, as CIA operative Carey Lowell comes to Bond's rescue behind the controls of a tiny crop-dusting airplane.

Churubusco is situated in the southern part of the Mexican capital and is the biggest filmmaking facility in Latin America. It has housed several Dino DeLaurentis efforts as well as RAMBO II and THE OLD GRINGO, among others. Location shooting ranged from downtown Mexico City to Acapulco—where the luxurious home of Sanchez was filmed—to Key West, a new American location for a Bond movie (just south of Miami where GOLDFINGER opened), to the winding roads of Mexicali, where the film's climatic trailer-truck chase was photographed. Several weeks were spent filming this ambitious sequence involving giant Kenworth trucks, a deluxe Maserati sports car and Pam Bouvier's commandeered cropduster plane.

Not surprisingly, there is no

shortage of daring stunts in the latest Bond film despite its more serious storyline. “John Glen is the finest action director in the world,” asserted Maibaum. “It's hard to find anything better than the Bonds in terms of action and excitement. When I see every action picture imitating all the things we have done for so many years, I realize what Glen has accomplished. His action sequences are always stunning and different. What about that touch of sliding down the banister in OCTOPUSSY? Writers aren't always so happy with their directors, but I'm just delighted with John and have been from the start.”

Glen's orientation as a director was readily apparent to the actors on the set. “His interest is really in the action,” said Lowell, “He's not really interested at all in the character's



Giving Jaws (Richard Kell) a start in THE SPY WHO LOVED ME.

personality, and consequently their scenes seemed to flatten out a bit.”

In the film, Scaramanga is involved in a scheme to harness solar energy, a plot hatched by the Red Chinese. “The solar agitator was my idea,” Maibaum said. “I sort of felt there wasn't enough to keep it going. We felt we had to flesh it out and it just didn't work.”

SPY WHO LOVED ME (1977). Unlike the previous entry in the series, this

Bond film worked in every way, although it is virtually a remake of Connery's YOU ONLY LIVE TWICE.

The most successful and effective of the “epic” Bond films, it offered breathtaking locations, exciting stunts, and beautiful women. Shipping magnate Stromberg (Curt Jurgens) is capturing nuclear submarines in order to start a world war between the superpowers so that he can start a new race of human beings under the sea. Teamed with a Soviet agent, played



With Soviet agent Barbara Bach in THE SPY WHO LOVED ME.



Dalton watches as the camera crew sets up a shot of Lowell in the gambling scene at the casino headquarters of Franz Sanchez.

Andreas fault and destroy Silicon Valley," she said. "It's more realistic and that's more appealing because the suspension of disbelief doesn't have to be so broad. I think audiences want to go to the movies to be entertained, but they also want to be entertained by a realistic point of view."

Surprisingly, Lowell never bothered to read any of the Fleming novels. "In a way, the books didn't really affect my character," she said. "The way Fleming wrote his women was not necessarily the person I was playing." The sexism which typified Fleming's work and the early Bond films is less discernible in the later movies which have featured stronger women characters, she noted,

including her own portrayal of Pam Bouvier in *LICENCE TO KILL*.

"I was delighted that my role was someone who was very capable, confident, and competitive with Bond, and also on the side of the law," said Lowell. "It was a very welcome change for me. I think that when women go to see the film they don't want to see someone who is just looking beautiful and hanging around, being a pain in the neck."

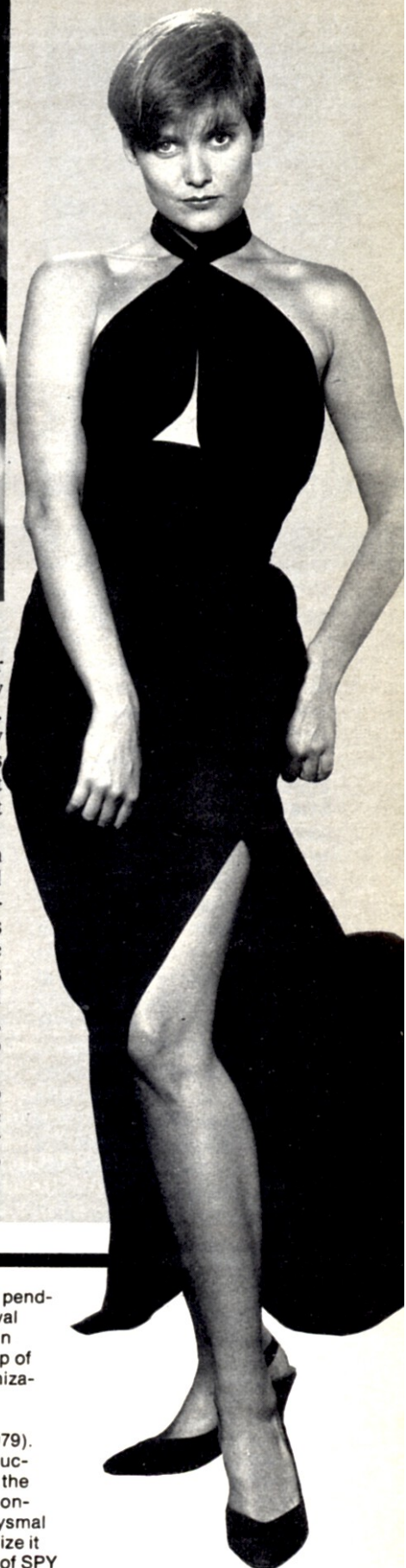
Of all the Bond women, Honor Blackman's Pussy Galore, stands out as Lowell's favorite. Unlike Fleming's novel in which Pussy was a lesbian, Blackman's portrayal was of a strong, self-sufficient, heterosexual woman. "She

was more masculine in her way, even though she was very beautiful," remembered Lowell. "That was why she probably wasn't so susceptible to Bond's charm. Now I can be resistant to Bond's charm and I don't have to be gay."

Lowell's acting career began in sixth grade when she played an elf in the Irish musical "Ballard of Brian Michael." It was only later, after having done some modeling, when she was offered a small part in Harold Ramis' *CLUB PARADISE*, that she realized she wanted to become an actress.

Her acting credits prior to *LICENCE TO KILL* include the Albert Pyun actioners for Cannon, *DOWNTWISTED*

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Carey Lowell as Pam Bouvier, the Bond girl in *LICENCE TO KILL*. Lowell said her part doesn't reflect the sexism that is typical of the Fleming books.

by Barbara Bach, Bond triumphs in an explosive and action-packed finale.

"I think *SPY WHO LOVED ME* was the perfect Roger Moore vehicle," said co-producer Michael Wilson. "We got it just right between drama and his light touch. I think in the early ones he [Moore] probably played against the script a bit because they weren't quite written for him—they were written for Sean [Connery]."

Originally designed to pit Bond against arch-foe Blofeld, the character



With CIA agent Holly Goodhead (Lois Chiles) in *MOONRAKER*.

was dropped due to pending litigation over rival Bond producer Kevin McClory's ownership of the *SPECTRE* organization and characters.

MOONRAKER (1979). Although the most successful Bond film of the series, this entry is considered the most abysmal by purists who criticize it for copying the plot of *SPY WHO LOVED ME* while attempting to inject *STAR WARS*-flavored space action into the secret agent's formerly earthbound activ-

history and he doesn't want to discuss much of it. The acting sort of took second place to the special effects and the action and momentum of the story."

Though the stunt work is often dangerous—Bond's ride down a bobsled chute in *ON HER MAJESTY'S SECRET SERVICE* reportedly resulted in the death of a stunt player—the rule of the day on Glen's set is safety first. "They're very protective about not having you do anything that could endanger your life," said Davi, who was involved in an important sequence where he is chained underwater. The scene was shot in the clear blue waters off the coast of a small Caribbean island, just off the Yucatan peninsula, the Isla Mujeres. "It'll probably be on screen ten seconds, but I was underwater all day. All of a sudden, chained and waiting for the scuba gear to come, I realized the moment was a little too Harry Houdini-ish for me."

The most challenging thing about the stunts," confessed Lowell, "was just making the scenes that were supposed to be exteriors which were actually shot on a soundstage seem realistic. It was definitely the most peculiar and most difficult thing I've ever acted in. It was pretending you're on a boat at sea. We're rocking back and forth and there was water spraying, and wind, but we were really surrounded by people on a cement stage with a big fan blowing water from a hose. It's play-acting, not just saying lines and having a relationship with another actor. It's a different kind of acting."

ities.

"I think we all thought it was a danger taking Bond in that direction," said co-producer Michael Wilson. "If we had kept going in that direction, I think it would have been the demise of the series."

"I think it was a very good attempt," said John Glen, who edited the film. "The *STAR WARS* comparison I don't think is valid because the history was that it was shot to coincide with the American space shuttle launching, which was delayed.

We, in fact, got the shuttle off before the American government."

"Thank God, I didn't write it," is all the usually loquacious Maibaum had to say on this subject.

FOR YOUR EYES ONLY (1981). After going into the boxoffice stratosphere with *MOONRAKER*, the '80s ushered in a new, more earthbound Bond. Generally considered to be one of the better Roger Moore outings, the film attempted to emulate the style of the early films and

THE 007 FILES

ARMING BOND

Desmond Llewelyn's Q, the man with the golden gadgets, continues to be a staple of the series.

By Mark
A. Altman

Even if it's true you only live twice, there can be little doubt James Bond would have been long dead without the able assist of her majesty's secret service armorer, Q. Having appeared in 14 of the 16 films, Desmond Llewelyn brought the inventive English gadgeteer to the screen and has outlasted three actors in the role of Bond, the late Bernard Lee as M, and Lois Maxwell as Miss Moneybags in their respective roles. He's the man with the golden gadgets.

In the new film, *LICENCE TO KILL*, the jovial Llewelyn plays one of his largest parts to date, which features some of the most exciting weapons to appear in the series. "The main thing about all the gadgets is that they're all prototypes which are made to work absolutely perfectly in the Bond films," said Llewelyn. "Perhaps in 10-20 years they will work as perfectly in real life."

Among the real life innova-



Gadgetmeister Q (Desmond Llewelyn), building a better mousetrap for 007 in *LICENCE TO KILL*.

tions to grace a Bond film is the radar tracking system in *GOLD-FINGER*, used by CIA operative Felix Leiter to shadow Bond and, of course, the jetpack from *THUNDERBALL* which was on loan to the Bond company from the United States Navy. "Practically all of the gadgets used are real things," said Llewelyn. "Phillips Electronics supplies us with lots of stuff and, of course, they get great publicity from it. The [tear-gas] keyrings and ghetto blaster [missile launcher] from *THE LIVING DAYLIGHTS*

are all things that work. Even the [submersible] car from *THE SPY WHO LOVE ME* works, only you'd have to wear a wet-suit and a breathing apparatus. But the car actually went 27 knots and to a depth of 450 feet."

All of this was enough to inspire real-life entrepreneur Stuart Fields, a New York businessman who specializes in the lucrative field of high-tech spy supplies. At his Counter-Spy Shop in New York he sells such items as a bulletproof jockstrap, homing devices disguised as hearing aids, and cars which emit tear-gas, spray oil slicks, and have secret portholes for well-armed passengers. He even stocks a version of Bond's attache case featured in *FROM RUSSIA WITH LOVE*. Only this model, dubbed The Shocker, sends 47,000 volts of electricity coursing through the body of anyone unfortunate enough to touch it the wrong way.

Among the many new gadgets grounded in technological plausibility to appear in *LI-*



Moore, sleuthing clues from a macaw in *FOR YOUR EYES ONLY*.

followed Bond's attempt to retrieve an English *ATTAC* device used to coordinate the monitoring and launching of missiles from nuclear submarines. The film is saddled with an atrocious pre-credits sequence in which 007 drops an unidentified but recognizable Blowfeld down a smokestack, and a terrible score by Bill Conti.

"The girl was marvelous," said Maibaum of lovely Bond companion Carole Bouquet. "Roger [Moore] also seemed to control himself a little



Timothy Dalton as James Bond assembles a gun custom-designed by Q branch.

CENCE TO KILL is a device Bond uses called a "signature gun." Said director John Glen, "It is programmed to the person who is issued it and no one else can fire the gun but the particular man whose handprints match the computer built into the stock. It's a useful kind of toy and a very original idea which I think may possibly exist in the future."

Llewelyn has nothing but

praise for Glen, the latest in a distinguished series of directors to helm the Bond saga. He's magnificent," said Llewelyn. "He is a very good director. Not only a good action director—I think he's one of the best—but he's extremely good with the actors. It's funny because I don't think John particularly likes actors or the dialogue—he wants to get on with the action—but his patience is

terrific. I have complete confidence in him. An actor is always slightly unsure with his part and when you're saying your lines, you don't quite know if you've got them right. If John says it's right, I accept it."

Having worked with every director to helm an Eon Bond production, Llewelyn has a unique vantage point on the series and the men who brought it to life. "Lewis [Gilbert] is, of course, an actor's director," he said of the man who helmed the biggest Bondbusters, *YOU ONLY LIVE TWICE*, *THE SPY WHO LOVED ME*, and *MOONRAKER*. "He is extremely good with actors."

However, it is Guy Hamilton who directed *GOLDFINGER* whom Llewelyn credits with giving Q the definition which made him a staple of the Bond pictures for over 25 years. "If it wasn't for Guy Hamilton, I'm absolutely certain my Q wouldn't be as successful," Llewelyn conceded. "He told me how to play it. In *GOLDFINGER*, I'm working at a desk and Bond comes in. In rehearsals I got up, but he [Hamilton] said, 'No, don't take any notice of Bond. You can't stand him. He treats all your stuff with contempt.'"

While Llewelyn dismissed his predecessor in the role of Q, Peter Burton in *DR. NO*, as having given "an ordinary straight performance" in an ordinary, straight role, he is quite impressed by Alec McCowan who played Algenon, the Q equivalent in the rival Bond project *NEVER SAY NEVER AGAIN*. "I was most



Q joins Bond in his unauthorized attempt to topple a Central American drug empire, providing assistance in the field.

complimented and very flattered that Alec, who I know quite well, played Q in a totally different way," Llewelyn said. "It was a very funny performance."

Having appeared in almost every Bond effort, Llewelyn finds it difficult to account for their enormous popularity. "It is pure escapism," he said. "You're sitting there watching this wonderful world you would love to be in. I think the great thing is [producer] Cubby Broccoli has followed Ian Fleming's dictum which was: add all the advantages of expensive living, give Bond the right clothing, the right background, the right women, set your story in the most beautiful

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Moore, captured by Kamal Khan's palace guards in *OCTOPUSSY*.

without trying to be so goddamned funny all the time."

OCTOPUSSY (1983). One of the most underrated entries in the Bond series. A jewel smuggling operation conceals the plan of the sinister Kamal Kahn (Louis Jourdan) and a crazed Russian general to detonate a nuclear device in West Germany to bring about unilateral disarmament in the West. Maud Adams returns (after playing a major role in *MAN WITH THE GOLDEN*

GUN) to give a strong performance in the title role.

"This is one of my favorite Roger Moore ones," said Q actor Desmond Llewelyn. "Perhaps because I had a bigger part in it."

A VIEW TO A KILL (1985). Roger Moore's last outing as James Bond is a tired retread of *GOLDFINGER* (with a little *SUPERMAN* thrown in for good measure). Although Christopher Walken gives a good (but over the top)



Grace Jones upstaged Bond as Mayday in *A VIEW TO A KILL*.

With filming completed on the sprawling production, Davi recalled the trepidation he felt after auditioning for the role of Sanchez. "When I met John Glen I got the feeling they wanted me for this part," said Davi. "But first it was 'Let's round up the usual suspects,' to steal a line from *CASA-BLANCA*. I heard that this one was interested, who was a name, and that one, and it got back to me that the casting director thought I had gained weight, said I was 'puffy.' Now, I hated this casting director for a week until I found out it came from Cubby Broccoli."

Broccoli, Wilson's father-in-law, is the godfather of Bond, the producer who began the series with former partner Harry Saltzman. Broccoli, now in his seventies, still takes a primary and very active role in the series production, even though his involvement on *LICENCE TO KILL* was curtailed by his problem with the high altitude in Mexico. It was Broccoli and Maibaum both who first spotted Davi in the TV movie *TERRORIST ON TRIAL: THE U.S. VS. SALIM AJAMI*, which prompted the Bond camps' interest after an exchange of phone calls between them during a telecast in which both were mesmerized by Davi's performance.

"I went back to the gym," recalled Davi, "and started boxing again. I dropped 12 pounds. It [Broccoli's remark] was a cute thing that wasn't meant in a negative way, but I blew it up in my mind."

Lowell was brought in somewhat later to test for the pivotal role of Pam Bouvier. She would be following in the footsteps of such classic Bond leading ladies as Ursula Andress, Honor Blackman, Daniella Bianchi, Claudine Auger, Barbara Bach, Maud Adams, Carole Bouquet, and Grace Jones. "They put me on tape and I was asked to go back and meet with Broccoli, John Glen, and Michael Wilson," said Lowell. "I was asked back to meet the president of MGM and I went to London the next day. The following week they made me an offer. It really happened in two weeks."

THE 007 FILES

SELLING BOND

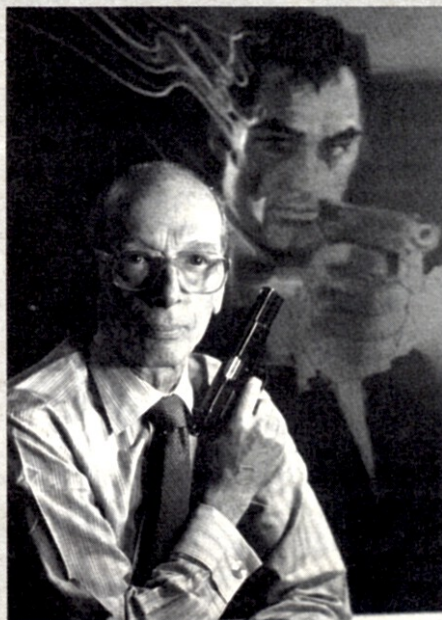
The artists behind the outrageous movie poster ideas that convinced us nobody did it better.

By Stephen
Rebello

Red-hot colors . . . phallic guns pointing north . . . the suave man in evening clothes, sporting the "stud-can't-help-it" grin . . . half-clad pneumatic lovelies melting over him . . . underwater slugfests, jet-packs, and marauding choppers . . . slyly suggestive copy lines . . . "James Bond does it everywhere" . . . "Nobody does it better." Ticket-selling? Absolutely. Influential? Doubtless. Sexist? Sure. But such hyped-up imagery and double-entendres have been the stock-in-trade of 16 movie poster promotions for James Bond adventures beginning with *DR. NO* (1962).

To say that fans and memorabilia collectors hotly pursue posters is about like saying *Goldfinger* enjoyed ingots. The current catalogue for Cinemonde, San Francisco's upscale movie poster emporium, demands \$250 for a *DR. NO* 14" x 36" insert. No wonder vintage Bond posters fetch such sums. The series itself is the all-time movie success story and the illustration talent behind the Bond advertisements ranks among the best in the business.

In 1961, David Chasman, then director of marketing and advertising for United Artists, hired Mitchell Hooks and Joseph Caroff to design the "007 logo" for *DR. NO*. A modestly budgeted item shot in Jamaica, the movie starred a 32 year-old Scotsman who earned \$15,000 to play a shrewd, strapping secret service agent. Lightning struck everyone involved: *DR. NO* became a runaway hit; Sean Connery



Donald Smolen, who took over as United Artists' marketing chief in 1965, ushered in the golden age of Bond poster campaigns with *THUNDERBALL*.

earned stardom; David Chasman is now a top production executive; Joseph Caroff designed the striking poster campaign for Martin Scorsese's *THE LAST TEMPTATION OF CHRIST*.

In promoting *FROM RUSSIA WITH LOVE* (1963) and *GOLDFINGER* (1964), Chasman and United Artists abandoned illustration for posters in a crisp photographic style. Producers Harry Saltzman and Albert Broccoli had posters for the latter film designed in England by the late, influential British art director Robert Brownjohn.

In 1965, Donald Smolen superseded David Chasman as worldwide marketing and advertising executive for United Artists. Since then, Smolen has played a key role in the creation of eight Bond campaigns—from *THUNDERBALL* forward. Trained at the *Beaux Arts* in Paris, Smolen appren-

ticed in the exploitation art department at 20th Century-Fox, where he illustrated posters for such movies as *AN AMERICAN GUERRILLA IN THE PHILIPPINES* (1950). With UA until 1974, later that year Smolen opened the Smolen, Smith and Connelly agency, consultants not only for the Bond pictures, but also the marketing masterminds behind the ad campaigns for such projects as *THE OMEN* (1976), *STAR WARS* (1977), *APOCALYPSE NOW* (1979), and *EXCALIBUR* (1981).

"With the Bond pictures, we set out to sell—in a stylish, classy way—the girls, the action, and, to whatever extent we could, the gadgetry particular to the film," recalled Smolen, a precise, cordial man in a pine-needle studio. "The central 'idea' was *always* this: Bond is cool in the midst of the beautiful girls, the villains out to get him, and the chaos bombarding him. For the illustrators, we used only the best and, in the United Artists of *those* days, everyone was willing to spend the money to *get* the best. Fortunately, the best were also friends: Robert McGinnis, Frank C. McCarthy, and Bob Peak."

Consider the *oeuvre* of 63 year-old Cincinnati, Ohio-born painter Robert McGinnis, who, with six such assignments to his credit, might be crowned king of the James Bond posters. "Painting provocative, seductive, *elegant* women brought me to the Bond people," said McGinnis, whose canvases glow with alluring *femme fatales*—a key sales element of the kiss-kiss-bang-bang factor.

LOOK UP!



LOOK DOWN!



LOOK OUT!

HERE COMES THE BIGGEST BOND OF ALL!



ALBERT R. BROCCOLI and HARRY SALTZMAN present
SEAN CONNERY
"THUNDERBALL"
 IN IAN FLEMING'S
 CLAUDE AUGER - ADOLFO CELI
 LUCIANA PALUZZI Produced by KEVIN McCLORY Directed by TERENCE YOUNG Screenplay by RICHARD MAIBAUM and JOHN HOPKINS
 Based on an original story by KEVIN McCLORY, JACK WHITTINGHAM and IAN FLEMING PANAVISION TECHNICALCOLOR Released thru UNITED ARTISTS

1965—Smolen hired premiere poster artists Frank C. McCarthy for action and gadgets and Robert McGinnis for glamour, and created a sensational poster campaign that set the tone for the Bond series.



1967—McCarthy's nonchalant pose of Sean Connery with his gun and a space helmet became a key element in Smolen's poster campaign for **YOU ONLY LIVE TWICE**, the fifth in the Bond series.

Now... meet the most extraordinary gentleman spy in all fiction!

JAMES BOND
 April 1962 ...




IAN FLEMING'S
Dr. No
 007

1962—David Chasman's logo concept and Mitchell Hooks' art launches Bond.


Meet James Bond,
 secret agent 007
His new incredible women...
His new incredible enemies...
His new incredible adventures...




HARRY SALTZMAN - ALBERT R. BROCCOLI - IAN FLEMING'S
FROM RUSSIA WITH LOVE
 SEAN CONNERY as JAMES BOND
 DANIELA BIANCHI
 HAROLD MAEHALM - JOSHUA HARTWOOD - LEMUEL BART - JOHN BARRY
 HARRY SALTZMAN - ALBERT R. BROCCOLI - TERENCE YOUNG
 TECHNICALCOLOR UNITED ARTISTS

1963—Chasman's early photo posters were for the most part unexciting.


JAMES BOND IS BACK IN ACTION!



EVERYTHING HE TOUCHES



URNS TO EXCITEMENT!



ALBERT R. BROCCOLI - HARRY SALTZMAN
SEAN CONNERY
 as **007**
 IAN FLEMING'S
"GOLDFINGER"
 TECHNICALCOLOR
 GERT FROBE - HONOR BLACKMAN
 HAROLD MAEHALM - JOSHUA HARTWOOD - LEMUEL BART - JOHN BARRY
 HARRY SALTZMAN - ALBERT R. BROCCOLI - TERENCE YOUNG
 UNITED ARTISTS

1964—Bond designed by influential British art director Robert Brownjohn.



1967—Two of the three one sheet paintings artist Frank C. McCarthy did for YOU ONLY LIVE TWICE, the quintessential Bond campaign which former UA marketing chief Donald Smolen ranked as the pinnacle of the series. McCarthy, who has

specialized in historical western paintings since 1972, detail and heroic men-in-action. Not shown is McCarthy



1971—McGinnis followed UA marketing chief Smolen's bid to surround Bond completely in pulchritude to mark Connery's return to the series.



1973—McGinnis outdid himself for the debut of Roger Moore as Bond, the highlight of his collaboration with Smolen on the marketing of 007.



1974—McGinnis supplied art for the marketing of the film, even if the film wasn't.



Bond posters that boast what McGinnis terms his “women drawn with a high-fashion edge” are THUNDERBALL (1965), ON HER MAJESTY’S SECRET SERVICE (1969, main figures only; action vignettes were painted by Frank C. McCarthy), DIAMONDS ARE FOREVER (1971), LIVE AND LET DIE (1973), THE MAN WITH THE GOLDEN GUN (1974), and the key figure of the sexy dazzler in MOONRAKER (1979).

Duly impressed by McGinnis’ productivity (1500 paperback book covers) and his illustrative way with women, in 1965 art director Smollen set him and another highly skilled painter to work on the THUNDERBALL poster campaign. McGinnis explained, “Frank McCarthy was known for action paintings, so before doing our painting, we were assigned to go to London to meet [producers] Broccoli and Saltzman, Sean Connery, and see the rushes.”

The pizzazz of the McGinnis-McCarthy THUNDER-

is a brilliant colorist with a special gift for depicting explosive action and glamour, Bond bathing with a bevy of Oriental beauties.



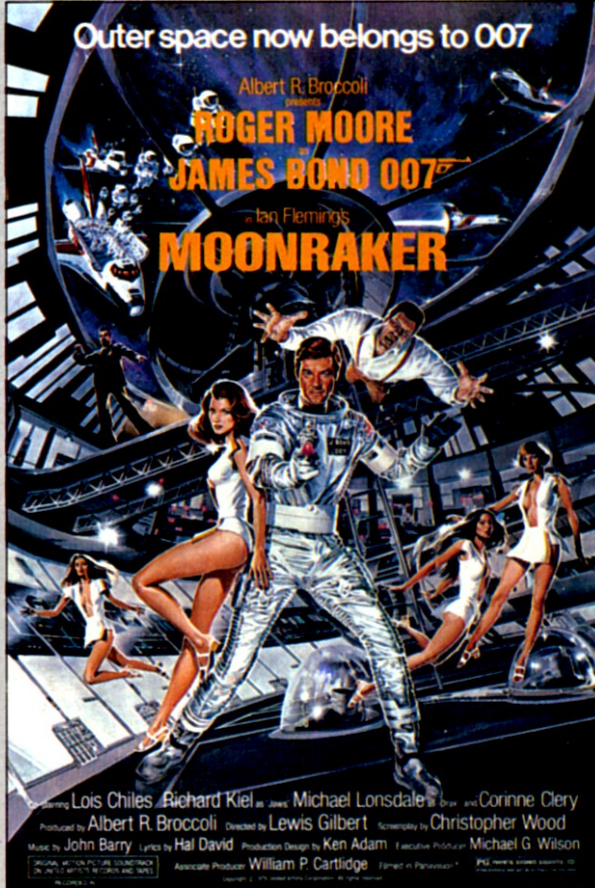
1969—McCarthy supplied the action and artist Robert McGinnis did the main figures for the first entry in the series not to star Sean Connery.



is golden for Moore's second Bond pictures got too casual," he said.



1977—Robert Peak was called in by Smollen to paint his first Bond poster when the producers asked for “something we never had before.”



1979—Dan Gouzee supplied the art for Bond's challenge to STAR WARS. McGinnis said he contributed the main figure of Bond girl Lois Chiles.



1983—New York poster artist Daniel Gouzee's visual play on words for **OCTOPUSSY** had Moore in the grip of Maude Adams as the film's title character.



1981—Sex got the hard sell in UA's brief, controversial return to photo compositions.



1985—For the last Roger Moore vehicle in the series, Daniel Gouzee came up with a blend of action and glamour worthy of the best of McGinnis and McCarthy.

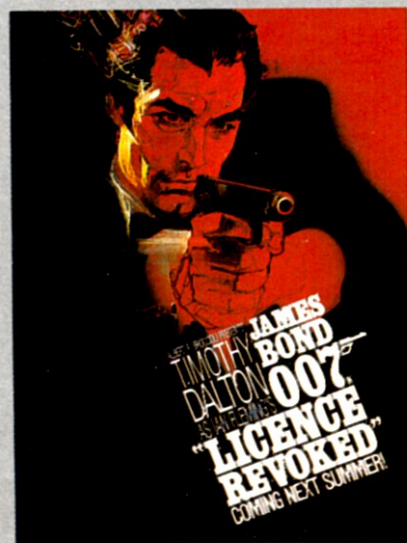
BALL posters proved to be a key element in a stop-at-nothing publicity blitz that included the launching of a guy with a jet-pack over Times Square. When **THUNDERBALL** grossed \$27 million, Smolen and United Artists reteamed McGinnis and McCarthy. But some later Bond assignments posed greater challenges for the poster illustrators than the first. "Most of the other movies were not that far along in the filming," explained McGinnis in his studio in the Southwest. "So I did the artwork from stills or my imagination. Don [Smolen] would give us rough sketches and say, 'Here we want action scenes, here we want Bond, and there, the women.' I'd submit drawings for approval, then do a finished painting in tempera with casein white."

With movie poster work of the late '60s and '70s reportedly paying illustrators in the high five figures, freelancer McGinnis considered those assignments the "prizes of the business." The painter recalled, "The time things *didn't* go smoothly was **DIAMONDS ARE FOREVER**, which was down to the wire." Art director Donald Smolen picked up the narrative. "I had asked Bob to

continued on page 58



1987—UA returned to photos for Timothy Dalton's Bond debut, designed by Don Smolen.



1988—Robert Peak's unused teaser poster for **LICENCE TO KILL**—Bond as Dirty Harry.

THE 007[™] FILES

BOND EMPIRE

Producer Albert R. Broccoli heads the family dynasty that runs the 007 film franchise.

By Mark A. Altman

Ironically, Lowell's screen test consisted of reading material from VIEW TO A KILL. "I read a scene where Tanya Roberts is describing how they're going to flood the San Andreas fault," she revealed. "I just went on the impulse of being very strong and straightforward. I never thought of myself as a Bond person. My perception of what a Bond person is was tied to what we've seen in the past. I didn't think of myself as a beautiful gun moll, so emotionally I was a bit unsure about it."

Changing with the times, 007 is as fit and ready for action as ever. Although the faces have changed through the years, the premise remains the same; action and excitement, all on an epic scale. Desmond Llewelyn, who plays gadget-meister Q and has his largest role to date in LICENCE TO KILL recalled producer Cubby Broccoli's impromptu discussion of his Bond philosophy. "When we were making MOONRAKER and someone said to Cubby, 'Why are you writing a new story? Ian Fleming's was terrific,' he said, 'Yes, but it's so old-fashioned, it's only got a piddling, little atom bomb in it.' And so I think Cubby and his team are definitely looking the whole time to keep it contemporary and up to date."

Now, with the infusion of new blood and the series poised to enter the Nineties, the world's only gentleman agent with a license to thrill seems more capable than ever of proving to a new generation of moviegoers that nobody does it better. □

Eon Productions, the corporate entity responsible for producing the Bond series, was formed by producers Albert R. (Cubby) Broccoli and Harry Saltzman in 1961.

Broccoli, who was born in 1909, spent the early part of his life working in a number of jobs including that of an assistant undertaker. His film career started as a production assistant on Howard Hawks' THE OUTLAW (1943) during which he would call reveille for the reservation Indian extras in the film. His pre-Bond production credits included HELL BELOW ZERO with Alan Ladd and RED BERET (1953) which was released in the United States as PARATROOPER.

It was with 1962's DR. NO that Broccoli fulfilled his greatest ambition—to bring a James Bond film to the screen. LICENCE TO KILL is his sixteenth entry in the series. At 1982's Oscar ceremony he was honored with the Irving G. Thalberg Memorial Award by the Academy of Motion



Director John Glen, co-producer/co-writer Michael Wilson and Cubby Broccoli.

Picture Arts and Sciences for his excellence as a producer and his contribution to the film industry. Noticeably absent from the proceedings was Broccoli's former partner, Harry Saltzman, who sold his shares in Eon to United Artists after completing production on THE MAN WITH THE GOLDEN GUN in 1974.

Saltzman, who was born in Quebec in 1915, moved to America after World War II to work in television. His production credits include LOOK

BACK IN ANGER (1950), THE ENTERTAINER (1960), and SATURDAY NIGHT AND SUNDAY MORNING (1961). After finishing work on the latter film, Saltzman approached Ian Fleming and purchased the rights to all the Bond novels except THUNDERBALL and CASINO ROYALE (which was later acquired by Broccoli and UA from Columbia Pictures and the estate of the late Charles Feldman). Shortly before his

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performance as Max Zorin, Tanya Roberts is laughable as a geologist who discovers Zorin's plans to sink half of California into the sea. To add insult to injury, Grace Jones, who plays Zorin's evil henchman May Day, turns into a good guy at the end of the picture to help Bond prevent the destruction of Silicon Valley. The film is far too long and incoherent.

"Even Shakespeare wrote 'Two Gentlemen of Verona,'" laughed screenwriter Maibaum. "And that



Dalton and Maryam D'Abo in THE LIVING DAYLIGHTS.

girl...ugh!"

THE LIVING DAYLIGHTS (1987). Timothy Dalton assumed the Bond mantle in this not entirely satisfying adventure involving a plot by a Soviet officer to smuggle heroin through Afghanistan. Dalton gives a strong debut performance although his delivery of Bond's one-liners falls totally flat.

"I think you can say that Timothy Dalton is a real Bond," said Q actor Desmond Llewelyn, who has worked with all four of the

Bonds. "I don't want to denigrate [Sean Connery or Roger Moore] because they were magnificent, but you've got to remember that it's getting to be over 30 years since the first Bond and life has changed very much in the interval. We now have a very contemporary Bond and he's a real person."

Maryam D'Abo gives a good supporting performance as Kara, a female cellist who becomes involved with Bond. Caroline Bliss is introduced as the new Miss Moneybags.

SLIPSTREAM

Mark Hamill nixes his Luke Skywalker image as the heavy in a science fiction western.

By Alan Jones

Man's pollution of the atmosphere and slow destruction of the earth is the philosophical backdrop for SLIPSTREAM, a \$15 million fantasy adventure from STAR WARS producer Gary Kurtz. Set in the future after a river of wind—the Slipstream—has washed the planet clean, destroying most of civilization and creating new cultures. The post-apocalyptic character study is directed by Steven Lisberger and stars Mark Hamill, Bill Paxton, Bob Peck, Kitty Aldridge, and Oscar-winners Ben Kingsley and F. Murray Abraham in cameo roles. The film opened in England in February to lukewarm reviews and lackluster boxoffice. The producers are currently shopping for an American distributor for a planned U.S. release this summer.

SLIPSTREAM began ten weeks of principal photography on March 14, 1988, at Pinewood Studios. Locations in Yorkshire and Turkey stand in for the spectacular environments accessible to the small communities of survivors via light-weight aircraft piloted by those daring enough to take the risk of flying in the air currents caused by the catastrophe. The script, by Charles (THE FLY, D.O.A., and PSYCHO III) Pogue, Tony Kayden, and TRON director Lisberger, follows the fates of a fugitive, the two law officers taking him to prison and the young adventurer who kidnaps him for a large reward. Heading off down the Slipstream—bat-



Director Steven Lisberger (l) and producer Gary Kurtz during filming in London.

tling cults of wind worshipers and finding a lost, decadent civilization in the process—the changing relationship between these four airborne characters comes sharply into focus when the fugitive is revealed to be an android. As one of the last surviving mechanical members of his race, and the possessor of incredible knowledge, the android could be the Messiah for a new age.

Kurtz generated a lot of fan interest in SLIPSTREAM by offering one of the lead roles to STAR WARS actor Mark Hamill, perhaps too well known for his portrayal of Luke Skywalker. "I saw a great opportunity for Mark to break the curse of being identified with one role," said Kurtz. "I told him I would love to see him play the antagonist. Don't call him a villain as he's more an over-zealous lawman whose attitudes are right even if his

methods are suspect. It was a strong, intense part, one far removed from the Luke Skywalker mold."

Hamill, who plays Tasker, one of the film's skyborn lawmen, hadn't taken a film role since RETURN OF THE JEDI, (1983) preferring to concentrate on a stage career instead. "I was trashing my Luke Skywalker image on stage by being more substantial than audiences expected from a space hero," said Hamill, who liked Kurtz's casting suggestion. "But movies haven't been so easy, especially when the last people saw of me was in JEDI. If anyone has a preconceived notion about me in SLIPSTREAM, and I surprise them, that may be a good thing. It has been great working with Gary again and I hope the film shakes things up for me as far as film work goes, as I do have some bills to pay!"

Besides the acting change of pace, Hamill saw SLIPSTREAM as differing from the science fiction fantasy style of STAR WARS. "I don't think of SLIPSTREAM as fantasy so much as a post-apocalyptic spaghetti western," he said. "As the western genre is dead, you have to dress the cowboys up in MAD MAX garb. I play a vanishing breed of lawman taking his job dead seriously, like a legendary Wyatt Earp bounty hunter-type. I'm the law but I could also be the villain! My kids didn't want me to take this role as it plays so unsympathetically."

Hamill's co-star in SLIPSTREAM is Bill Paxton, the adventurer who snatches Hamill's prisoner. "I'm the futuristic Clint Eastwood," said Paxton, extending Hamill's western reference point. Paxton has become something of a cult actor, a kind of Peter Lorre for the Nineties, thanks to showcase roles in films like NEAR DARK, WEIRD SCIENCE, and ALIENS. The former set dresser on Roger Corman pictures such as BIG BAD MAMA and EAT MY DUST said he liked SLIPSTREAM's "what if?" premise.

"What if the Mississippi river were the Grand Canyon of the 21st century and I'm a river trader?" said Paxton. "I liked its nice moralities about friendship, and the Old West odyssey feeling. It was a chance for me to play more of an anti-hero protagonist, hopefully enabling me to cross over from character parts to leading roles. I always said I wanted to



Hamill as Tasker, a futuristic lawman who rides the treacherous currents of a globe-girdling river of air in his lightweight plane.

be a leading man while I still had teeth—I had them fixed for this part!”

The Texas-born Paxton said he felt at home on the set of *SLIPSTREAM*. It's the third film he's made in Britain and was shot on the same stages used for *ALIENS*. Kathryn Bigelow, Paxton's director on *NEAR DARK* (a prequel is presently in the discussion stages), stated that the actor has the enviable ability to put an audience in his back pocket. "If that's true I'm not aware of it!" Paxton laughed. "I like off-beat movies where I can play a role to the edge and often over it. Perhaps audiences relate to that energy. I am confident in what I do and that positive charge is something the camera can never seem to get enough of."

For *THE DARK CRYSTAL* and *RETURN TO OZ* producer, Kurtz, getting *SLIPSTREAM* on the Pinewood backlot was the culmination of 16 months extensive preparation and pre-production time. "The original script was written several years ago by Pogue and was intended to be something of a *MAD MAX* rip-off set in the Australian desert," said Kurtz, who read the script on a friend's recommendation. "I thought the basic idea was intriguing but far too violent and heavily exploitation oriented." Kurtz brought in Lisberger in the fall of '87 as director and to help reshape the script.

"I felt it needed a lot of work," said Lisberger. "Our script is completely different from the Pogue original, which

was based on an outline from another producer's ramblings back in the early '80s. Pogue worked from a *Huckleberry Finn* travelogue base—a 14 year-old's encounter with an android as he journeyed in the future, a coming of age saga mixed with sci-fi. But Mark Twain's brand of narrative sarcasm was missing."

Lisberger, well known for his commercial animation work and a cartoon feature, *ANIMALYMPICS*, felt *TRON* was the penultimate of what he could achieve with animation and special effects. With *SLIPSTREAM* he said he was looking for a new direction. "It's hackneyed to say this but I liked *SLIPSTREAM* because it was character oriented," he said. "And so few films can find a balance between character and effects. Great directors like Peter Yates say 'I'll show them how to do it properly,' and *KRULL* is the result! I can't get excited over *WHO FRAMED ROGER RABBIT* for the same reason in terms of its special effects breakthroughs."

SLIPSTREAM posed the question of how to create the right balance on a limited budget. "I purposefully wanted to produce a film at a low cost to see if we could do the unusual on a medium budget," said Kurtz. "This idea of spending \$25 million on every film is crazy, and the lower a budget the more chance we had to experiment. There are special

effects, but it's the character studies in an adventure setting which carry the story—not hi-tech visuals."

In early development stages, before Kurtz and co-producer Steve Lanning were involved, *SLIPSTREAM* was being touted as the feature directing debut for veteran special effects man Brian Johnson. Exactly what happened no one is saying. But Johnson, creator of effects for *ALIEN*, *ALIENS*, *THE NEVERENDING STORY*, *DRAGONSLAYER*, and *THE EMPIRE STRIKES BACK* (also produced by Kurtz), is still on board as the film's visual effects supervisor.

Though Lisberger consulted with Johnson on a daily basis, he emphasized that *SLIPSTREAM* is not an effects picture. "People also want to categorize it as a *ROAD WARRIOR*," said Lisberger, "But it isn't that simple, as it has moments of philosophy. Simplistically it's a futuristic western, but it grows into something more complex and addresses issues I've never seen dealt with before—the android as a Christ-like figure, for example. The public may be uncomfortable until they come to grips with it, since the fundamental base isn't ecology-minded either. What's centrally important is how a perfect man becomes involved with a less than perfect man and their interaction with those they encounter." □

Adventurer Bill Paxton, Hamill, wind worshipper Eleanor David, android Bob Peck, and Kitty Aldridge, who plays Hamill's lawman partner, bringing Peck to justice.



MARTIANS!!!

Smart Egg Releasing challenges the majors with an effects-laden summer comedy.

By David Tagart

What happens when five battle-hungry aliens inadvertently intercept the 50th anniversary radio broadcast of Orson Welles' "War of the Worlds," and land on Halloween night ready to literally blow the home folks off the front porch? The result is **MARTIANS!!!**, the directing debut of special effects expert Patrick Reed Johnson (**WARLOCK**). Smart Egg Pictures plans to give the screwball comedy a national release in late August.

Johnson, who sold his first script to 20th Century-Fox at age nineteen and once worked as an assistant for effects grand master Douglas Trumbull (2001: A SPACE ODYSSEY), co-wrote the **MARTIANS!!!** script with Scott Alexander. Johnson came up with the idea for the film last year in April, and the deal to make it fell quickly into place. "The people at Smart Egg said we'll put the money in the bank tomorrow, start preproduction next week, and you're the director," remembered Johnson. Principal photography began on November 7, 1988 with an estimated seven-week shooting schedule. And they're already talking about sequels.

To create portions of a Midwestern farm belt town on locations around Los Angeles and present the complicated Martian technology, Johnson handpicked his production team. "It was all very challeng-



Special effects expert-turned-director Patrick Reed Johnson goes over a scene with Royal Dano who plays Wrenchmuller, a crochety old farmer turned alien fighter.

ing because of the budget limitations," said art director Scott Alexander.

For **MARTIANS!!!** Johnson wanted menacing but lovable creatures. "Captain Blipto" is the alien commander with a James T. Kirk chin whose "langatron translator" frequently malfunctions. "Blaznee" is patterned after Jack Nicholson (in a Laker T-shirt). "Pez" is a wisecracking Jerry Lewis type. The task of creating the zany invaders was assigned to John Criswell and Greg Johnson, who claim to have worked on over 40 features in four years, most recently including makeup effects for **STAR TREK V: THE FINAL FRONTIER**. "Each Martian head contains about 16 servo motors and takes four operators using radio control," Johnson ex-

plained. "Blaznee has that Jack Nicholson kind of sideways smile."

Stars Doug Barr (**DESIGNING WOMEN**) and Royal Dano are citizens of Big Bean, Illinois, the Martian landing site, who meet the hilarity of the Halloween invasion. Barr, the newly elected sheriff, must also cope with the precocious antics of his 11 year-old daughter (newcomer Ariana Richards). Dano grabs his camera, and with his pet dog, tries to snap the winning entry for a *National Enquirer* photo contest.

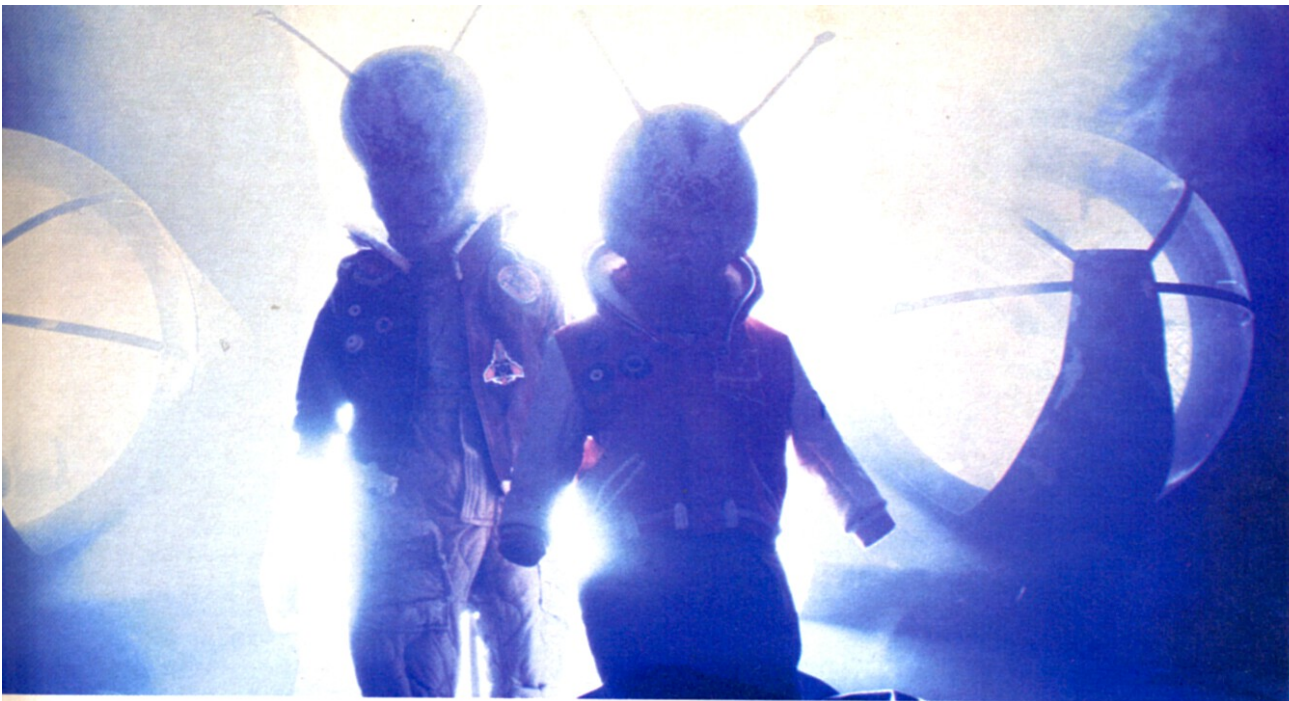
For an opening battle cruiser sequence, described as "a rollercoaster," director Johnson enlisted the aid of ILM special effects supervisor John Knoll (**WILLOW**, **STAR TREK: THE NEXT GENERATION**,

INNERSPACE). "We used traditional techniques like hanging models combined with motion control, getting the best of both worlds," said Knoll, who is moonlighting from ILM in handling the film's effects chores.

"The Martian spacecraft, a B-17, outer space style, with a Martian siren stenciled on the nose, can only fly in 300 foot spurts, and hops down country roads like a frog," said Johnson.

On Halloween, trick or treaters—among them a gas station Zorro, and an Uhura look-alike—encounter the Martians. The aliens are equipped with a "world domination kit" that includes Spiff, a multi-purpose mascot with glowworm eyes capable of gliding through the air. The evening becomes a hide-and-peek battle of wits.

Production designer Tony Tremblay (**RAMBO III**, **A NIGHTMARE ON ELM STREET III** and **IV**) fashioned a startling array of Martian planetary siege weapons. Their size and sometimes ineffectiveness reflect the tyrannical but wacky Martian nature. There is the "hover vid," a snooping, propeller-driven video scout; the "enforcer drone," a tentacled extraterrestrial probe; "Giggys," over-engineered cosmic blasters that operate like an anti-aircraft gun gone berserk; and the "farmazoid," a giant attack vehicle constructed by a garage



The alien invaders of **MARTIANS!!!** disembark from their ship after landing in the sleepy town of Big Bear, Illinois, poised for world conquest after hearing a 50th Anniversary broadcast of Orson Welles' "War of the Worlds." The alien makeup was designed by John Criswell and Greg Johnson. Smart Egg Releasing plans to go head to head with the majors and open their effects-laden comedy in August in major markets.

mechanic who's turned into a robot slave by the Martians.

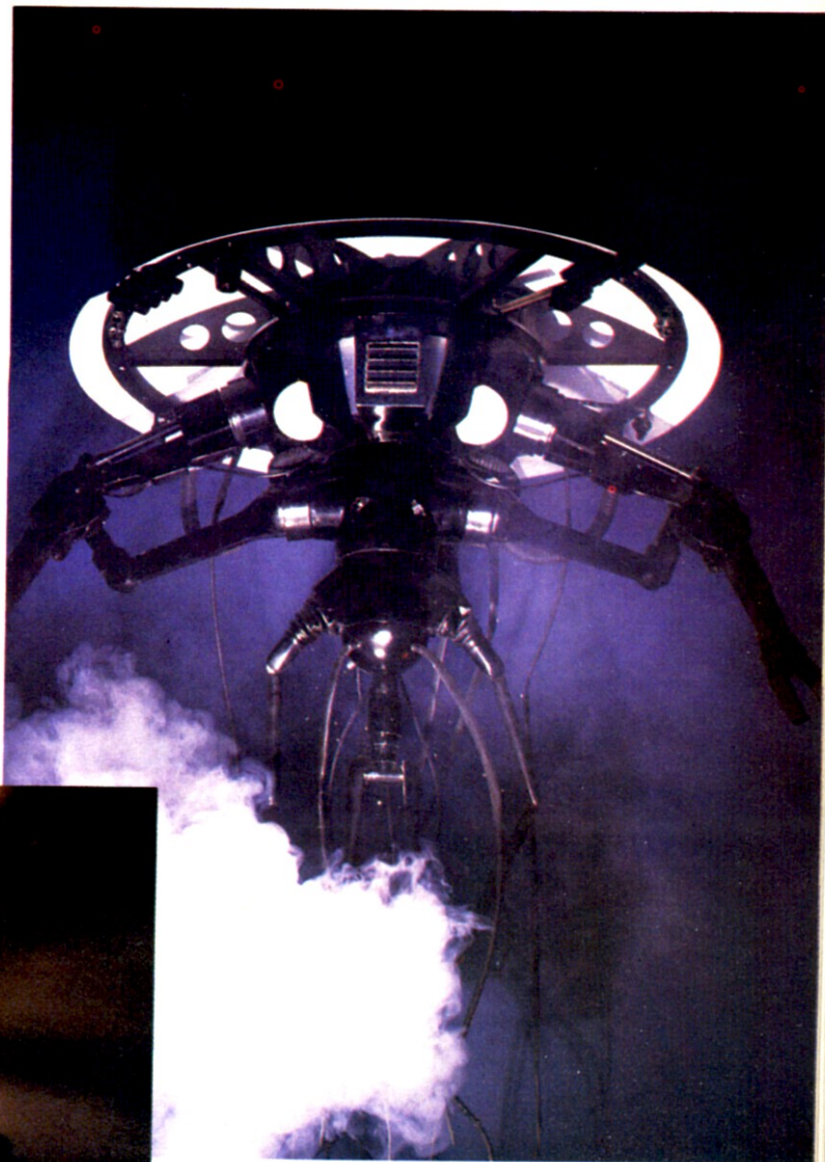
"Doctor Ziploc," an unflappable Carl Sagan alien type, sees it all through his "sensogoggles," including the farmzoid crushing a "scored" pickup truck prepared by special effects co-coordinator Frank Ceglia (a three year A TEAM veteran). Said producer Luigi G. Cingolani, who is making the picture for Smart Egg under his Anna Karin Productions banner. "The Martians are very violent, but the effect of the violence is not explicit."

A full-scale Martian spacecraft, weighing several tons, was capable of being disassembled, and was taken on location to Indian Dunes, California. Curious on-lookers stopped in their cars with a "what the . . . ?" look.

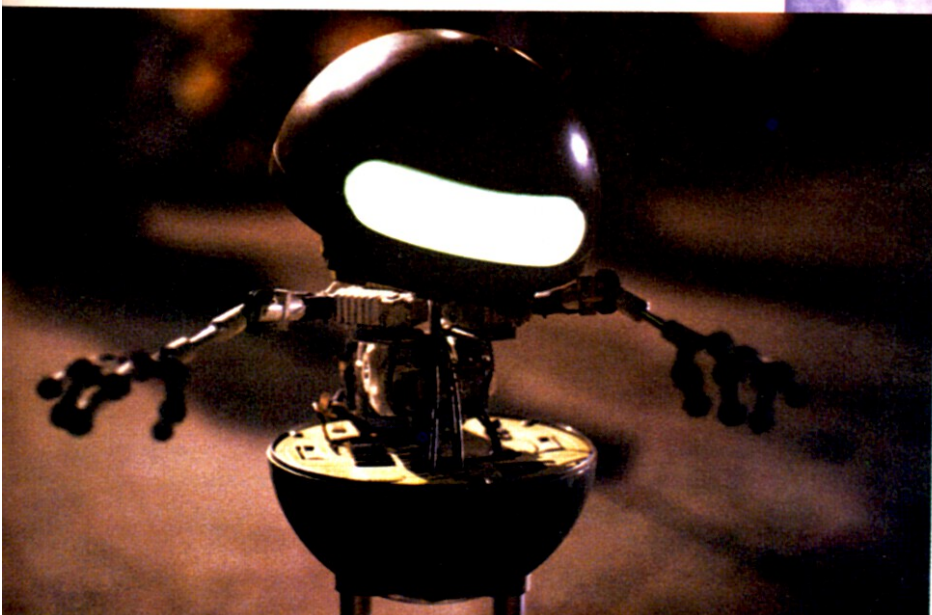
Director Patrick Reed John-

son called on his effects experience to orchestrate the 90 trick shots demanded by the script during production, including hanging miniatures and a matte painting. "You'd think this'd be his 20th picture," Dano said of the way Johnson handled the complex set-ups. "He can visualize."

On a spaceship interior set specially scaled to fit Martian proportions, Johnson was seen directing little people Tony Cox (**HOLLYWOOD ZAP**) and Debbie Carrington (**HOWARD THE DUCK**) in their alien get-up during a madcap flight. "It's warm-hearted," said Johnson of the film's action, comparing it to Joe Dante's **GREMLINS**, but with a big difference. "GREMLINS, I felt, had a mean streak below the surface. People were getting killed and people were laughing." □



Above: One of the Martians' robotic enforcer drones, designed by production designer Tony Tremblay. Left: Spiff, the Martians' machine mascot. The film's elaborate special effects are the work of effects expert-turned-director Patrick Reed Johnson and John Knoll, an ILM effects supervisor and friend of Johnson's who is moonlighting from ILM to work on the film.



BUILDING PEE-WEE'S PLAYHOUSE

By Dan Persons

What does it take to shake up Saturday morning TV? In 1986, it took a production company a reputation for outlandish, high-energy visuals, a group of designers with backgrounds more in the fine arts than in television, and a cult comedian who knew how to entrance kids at the same time he was winking at their parents. Complete strangers to the stomping grounds of the Hanna-Barbarians, these were the people who created the first season of PEE-WEE'S PLAYHOUSE, turning Saturday morning from a no-man's land of recycled SCOOBY-DOO plotlines to a realm that offered as much for adult viewers as for their children.

When CBS first proposed to Paul "Pee-Wee Herman" Reubens the idea of hosting his own kid's show, he was not enthusiastic. True, he had previously starred in a satire of '50s-style children's programs, a stage production called THE PEE-WEE HERMAN SHOW (which HBO transcribed to cable in 1982). Between then and '86, though, came the success of PEE-WEE'S BIG ADVENTURE, a film that had given the character a large, cross-generational following. Reaching beyond kid-vid demographics, Reubens disdained wasting his energetic, off-kilter alter-ego in a world where Smurfs held sway.

It was at this point that CBS showed him the sample reel of

New York's Broadcast Arts added effects magic to the Saturday morning blueprint.



The jungle set for the stop-motion tracking shot that opens PEE-WEE'S PLAYHOUSE each week, directed by Phil Trumbo for Broadcast Arts, which parted ways with Pee-Wee after the first season.

Broadcast Arts, a commercial house that had, amongst other projects in its six-year history, helped to establish the look of MTV's Clokey-ized logos, and created the animated *noir*-inspired rock video, DON'T ANSWER ME, for the Alan Parson's Project. Impressed by the company's flair for multimedia production (which, according to founders Peter Rosenthal and Stephen Oakes, comes from melding the creativity of freelance artists and sculptors with the talents of

experts in cel and stop-motion animation), Reubens abandoned his reluctance.

In April, Reubens met with members of Broadcast Arts for a four-day planning session where, using the PEE-WEE HERMAN SHOW as a template, the details of PEE-WEE'S PLAYHOUSE were hammered out. It was agreed that elements of the stage show would be transferred to television, including Pterri the Pterodactyl, Captain Carl, and Jambi the Genii. Counted

amongst the newer characters would be bad-boy puppet Randy, Chairry the Chair, Mister Window, and something, at that point, known only as the Swiss Army Radio. (After many design changes, it would become Conky the Robot.) While most animation would be handled by Broadcast Arts' in-house corps of directors, members of Great Britain's Aardman Animation were flown to New York, at Stephen Oakes' recommendation, to create the clay-animated, stream-of-consciousness Penny cartoons.

Broadcast Arts was also supposed to supply the team that would handle production design. But with six weeks left before the scheduled start of shooting, the company had yet to come up with someone satisfactory to Reubens, who, in addition to performing in PEE-WEE'S PLAYHOUSE, would produce the show with his then-manager, Richard Abramson. Aware

that time was running out, Reubens recommended the hiring of Gary Panter, the artist who had created the punk comic strip "Jimbo" for *Slash* magazine, as well as the stage design for THE PEE-WEE HERMAN SHOW. Facing a near-impossible deadline, Panter recruited college friend and fellow Texan Ric Heitzman, while Broadcast Arts tossed into the creative mix Wayne White, the only other artist whose designs met Reubens' demanding standards.



Filming PEE-WEE'S PLAYHOUSE: performance artist Paul Reubens as Pee-Wee cavorts with Miss Yvonne (Lynne Stewart) and Mrs. Steve (Shirley Stoler).

With the clock running, the three settled down to what Heitzman describes as “jam sessions of drawings. We would time ourselves—we’d have 40 minutes to do a drawing of Roger the Monster. And the three of us would work on Roger the Monster drawings for 40 minutes, and then we’d pack them off to Paul, and he’d fax back a reply, and we’d have a builder waiting there to do it.”

The race became so hectic that, when the builder’s workload had reached the saturation point, the designers found themselves in the unorthodox

position of doing it themselves—all the way down to Heitzman participating in the construction of the Playhouse miniature, and White hand-carving Randy out of a solid block of pine. (Carrying the spirit of participation to the limit, White also operated and voiced the puppet, while Heitzman appeared within the Salesman puppet, and did voices for Mr. Window and Cool Cat.)

The result of these marathon design sessions was a look that White terms “Roadside America. Instead of the Playhouse coming from all this storybook illustration background, we

brought to it more of this sculptural idea about big things out in space—like a big thing by the side of the road, or some goofy tourist attraction.” Heitzman added, “When we were talking about it, we tried to think, like, ‘When we were 13 years old, what was the coolest stuff to us?’ That went into the design sense of what the Playhouse is.”

With the playhouse set completed, live-action shooting commenced in a rented loft located in the middle of Soho, Manhattan’s combination industrial district/artist colony. As an economy measure, the entire pre-scripted season was shot out of sequence, allowing all the scenes involving, for instance, the Playhouse Gang to be done over the span of a few days. It was a sensible approach, but one that did not take into account the peculiar technical demands required by PEE-WEE'S PLAYHOUSE—not the least of which was that Panter and company, in consciously designing such characters as Magic Screen and Conky to have a distinct, low-tech feel, were simultaneously creating a logistical nightmare for the humans who would interact with the puppets.

“We’d have a shot where a

character would come into a scene,” said Heitzman, “and we’d have Magic Screen, and Conky, and Globey, and Pterri, and there’d be so many monofilament lines that it was like a cobweb. An actor would actually have to *dance* his way in and over all these lines. People were getting tangled up in that junk and then they’d have to act with a piece of monofilament wrapped around their heads,

Reubens, Dirty Dog and Broadcast Arts production designer Wayne White.



The dinosaur family plays tennis, one of the weekly segments featuring the puppet animated prehistoric characters, directed by Phil Trumbo for Broadcast Arts.

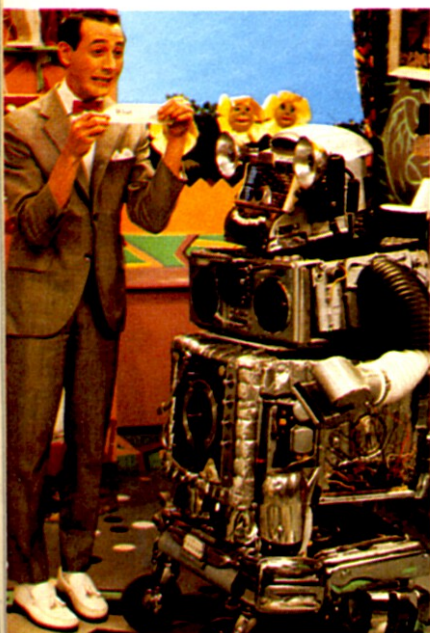


trying to act like it's not there but they don't know which direction to move. Paul would have to prance around, like the way he does as Pee-Wee, just to get out of the way of the lines."

If Pee-Wee Herman's sprightliness allowed Reubens to rescue himself from the hazards of a monofilament obstacle course, the character's hyperactivity must have come in handy when the cameras stopped and Reubens, as the show's producer, had to deal with all of the production details thrown his way. By all accounts, Reubens had a hand in nearly every aspect of production. Said Phil Trumbo, director of the weekly "Dinosaurs" sequence (as well as the animated short "Futuropolis"): "He's a very personal artist, who naturally wants to control everything that represents him or his image. It must have been a difficult position to be in—to try and keep track of all that, while trying to let people have the creative freedom they need."

All agreed that, when the system worked, Broadcast Arts' directors *did* have that freedom. Sometimes, though, the system broke down. That certainly was the case with the opening titles—a 55-second,

Reubens with Conky the Robot.



WORKING WITH PEE- WEE

"I just knew, standing in the playhouse, that it was going to be burned into the psyches of kids all across the country," said designer Wayne White. "And they would remember it for the rest of their lives."



Pee-Wee (Paul Reubens) faces off with Roger the Monster, designed and built at Broadcast Arts.

animated sequence wherein the camera drifts through a fantasy forest, across a backyard campsite, and up a rise to circle Ric Heitzman's forced-perspective model of the Playhouse. Achieving the move called for camera operator John Benson to design a customized rig for Broadcast Arts' motion-control system, and for a corps of animators, under the direction of Phil Trumbo, to handle such details as arranging grains of salt on the Playhouse's pool to simulate the reflection of sunlight off water.

More important, the sequence required Reubens' approval, and he was not easily satisfied. Numerous variations were tried—at one point Reubens even visited the set and, video camera in hand, experimented with different approaches. In the end, it took seven weeks and 48 preliminary takes (done on videotape) before Reubens would agree to having the sequence committed to film. According to Trumbo, even the creator of the eternally effervescent Pee-Wee had to admit that the whole experience was "an endless hell of revisions."

Post-production was a bi-coastal operation. Editing was done on the east coast, and copies of the rough-cut were flown to Los Angeles for scoring by a collection of composers that included Todd Rundgren, Devo's Mark Mothersbaugh, Oingo-Boingo's Danny Elfman, and art-rockers The Residents. It was an arrangement that ensured a unique sound, as well as unlimited potential for disaster. "The toughest thing," said coordinating producer Jeff Schon, "was getting the shows delivered. We were delivering five o'clock Friday for broadcast at eight the next morning. The coordination was most difficult, to make sure that nothing slipped between the cracks."

The complications of shooting, the difficulty of creating elaborate animation sequences, the demands upon Paul Reubens' time—all took their toll. The live-action shoot, originally scheduled for 23 to 25 days, took 43. The budget was exceeded, resulting in lawsuits and enough bad blood between Broadcast Arts and Reubens' production company, Pee-Wee Pictures, that for the show's second season Reubens

packed up the Playhouse and transported it, lock, stock, and Conky, to Los Angeles.

Yet, despite the confusions, conflicts, and lawsuits, the first season of PEE- WEE'S PLAYHOUSE established the show as a critical and popular hit. It was awarded six Emmys in 1986, including best art direction/set construction, and best opening sequence. CBS not only renewed the show for 1987, but, in 1988, sprang for a Christmas special based on it and a two episode mini-season (a truncation forced by the writer's strike).

Broadcast Arts founder Peter Rosenthal, whose company has since gone on to produce several network pilots and the fantasy-based NORMAN'S CORNER for Cinemax, refused to talk about the on-going lawsuit, or the subsequent switch of the show from his own company to L.A.'s Binder Entertainment. However, he is more than willing to let his pride show when comparing the series' first season to what was done during the second. According to Rosenthal, the second season is "not as intimate as the first. It doesn't have the energy and the fire that the first season had. The set is much larger, and I think that works against the sense of clutter that we worked very hard to bring to the original concept. But it's a reasonable copy of what we established in the first season."

While the members of the PEE- WEE'S PLAYHOUSE team who went on to the series' subsequent seasons expressed relief at the professionalism found in L.A., some also confessed that the frenzy that characterized the first season may have been to the show's benefit. Said Heitzman: "There seems to be a little more soul in New York. Out here [in L.A.], it's like, 'Okay, what do you want us to build? It's a monster, right? We've done a million monsters. What's this monster?' It's a business that everybody's been doing for 50 years. There's

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PEE-WEE HERMAN

By Thomas Doherty

Pee-Wee Herman has always seemed more than a fanciful fabrication of performance artist Paul Reubens. To speak of the one as the "character" or "persona" of the other is to miss the depth of commitment and total emersion of ventriloquist to dummy. Reubens virtually astral-projects himself into another being, so complete is the inhabitation. It's not just a *tour de force* of acting; it's downright spooky.

And daring. After dozens of guest shots, two feature-length films, and a *succes d'estime* Saturday morning TV show, Pee-Wee is a familiar, almost reassuring figure on the media landscape. But remember the first time you saw this guy on HBO or LATE NIGHT? In a world of false wackos, calculating poseurs, and premeditated zanies, Pee-Wee was authentically, jaw-droppingly strange—which these days is saying something. Out there beyond the fringe, only the late, lamented Andy Kaufman is within hailing distance of Paul Reubens when Pee-Wee is in full-tilt snit, jammering and mincing away in his own private world.

As original as Pee-Wee is, the character is not quite *sui generis*. Infantilized comedians—grown men boo-hooing, cooing, and slobbering like rug rats—have long occupied a crib-sized space in American comedy: Stan Laurel's sobbing, Paul Lynde's whining, Belushi's belching. Perhaps Pee-Wee's most readily identifiable ancestor is the silent comedian Harry Langdon. Always a notch below the triumvirate of Chaplin-Keaton-Lloyd, Langdon was the last of the silent cinema's great comics and the only one whose popularity modern audiences find unaccountable.

Like Pee-Wee, the pale-faced, red-lipped Langdon was at once pre-sexual and preco-

Thoughts on the peculiar appeal of Paul Reubens as a perennial man-child.



Reubens in last year's *BIG TOP PEE-WEE*, an attempt to move the character into the realm of adolescent lust, an idea so unfunny that audiences forgot to laugh.

ocious, neuter and vaguely homosexual, a moppet and a man. (Like Pee-Wee, too, there was something unsettling about Langdon: James Agee said he sometimes looked like a "baby dope fiend.") The polymorphously perverse Pee-Wee can never graduate to the genital stage, a predicament imbued with sexual tension: the tight pants are conspicuously without a bulge, the name a code word for penile inadequacy and urinary indiscretions.

In this sense, the decision to move the character into adolescent lust in *BIG TOP PEE-WEE* was an astonishing miscalculation, so unfunny audiences forgot to laugh. A scooter, not a lusty Italian babe, is the proper object of Pee-Wee's affection. If the dif-

ference between great comedians and minor comedians is that great comedians get the girl, Pee-Wee is doomed forever to play with himself.

Of course there are compensations. For the pre-hormonal narcissist (that is, the child), self-involvement is everything. Reubens' peculiar genius is his ability to recapture the child's eye-view of the world and to maintain a zen-like concentration on the activity at hand. (Recall how the normally unflappable David Letterman would look on mouth-agape as Reubens absorbed himself in self-absorbed horseplay?)

Tellingly, Pee-Wee's kiddieland is not the world of just any child, but specifically that of the "baby" baby-boomer reared among an affluent bedroom-

full of stuffed toys and manufactured fantasylands. The obscure black and white cartoons and stodgy claymation confirm the demographic allegiance. Things must not look too high-tech, too computer-animated, because his is a late-'50s, early-'60s childhood when kids were still more obsessed with crackerjacks than crack, when glue was for models and not for sniffing. Not even the privileged brats of Spielbergian suburbia can match the accouterments of Pee-Wee's playhouses—magic screens, chatting chairs, gabby gloves, talking pterodactyls, a support system of doting neighbors and eccentric drop-ins—all ready to do the child's bidding.

That Reubens is able to sustain this character, to extend the range of his hegemony to a private fantasy land with its own Pee-Wee populace, is a real achievement. After all, the boy himself can never grow up; his testosterone can never kick in. Pee-Wee's playhouse is a utopian zone and, like all utopias, the problem is stasis. Pee-Wee may learn little life lessons, but never make a new life.

The personality stasis may be one reason Pee-Wee thrives on Saturday mornings. *PEE-WEE'S BIG ADVENTURE* was a pleasant surprise, but it may have been a fluke. The serial, repetitive nature of television seems better suited to Reubens' talents than the feature-length film. And, true to tell, Pee-Wee is best taken in small, 30-minute doses (after which you're tempted to tell him to go play in traffic). The taglines, the vocal patterns, the laugh, and the mincing skip are a quickly wearying bag of tricks. In the end, Reubens' biggest source of appeal—his uncanny conjuring of the narcissistic kid—is his biggest limitation. Pee-Wee's trouble is that the secret word for today—and every day—is always: ME! □

REVIEWS

In Gilliam's epic fantasy, imagination can raise the very dead

THE ADVENTURES OF BARON MUNCHAUSEN

A Columbia release of a Prominent Features & Laura Film production in association with Allied Filmmakers. 1/89, 125 mins. In Dolby & color. Director, Terry Gilliam. Producer, Thomas Schubly. Executive producer, Jake Eberts. Line producer, David Tomblin. Supervising producer, Stratton Leopold. Co-producer, Ray Cooper. Director of photography, Giuseppe Rotunno. Editor, Peter Hollywood. Production designer, Dante Ferretti. Supervising art director, Massimo Razzi. Art direction, Teresa Barbasso, Giorgio Giovannini & Nazzareno Piana. Special effects, Richard Conway. Visual effects, Peerless Camera Co. Ltd. Set designer, Francesca Lo Schiavo. Costumes, Gabriella Pescucci. Music, Michael Kamen. Sound, Frank Jahn. 2nd unit director, Michele Soavi. Screenplay by Charles McKeown & Gilliam.

Baron Munchausen	John Neville
Desmond/Berthold	Eric Idle
Sally Salt	Sarah Polley
Vulcan	Oliver Reed
Rupert/Adolphus	Charles McKeown
Bill/Albrecht	Winston Dennis
Jeremy/Gustavus	Jack Purvis
Queen Ariadne/Violet	Valentina Cortese
Horatio Jackson	Jonathan Pryce
Henry Salt	Bill Paterson
The Sultan	Peter Jeffrey
Venus/Rose	Uma Thurman
Heroic Officer	Sting
King of the Moon	Robin Williams



John Neville as the Baron, part fairy tale, part shaggy dog story and all chutzpah.

by Thomas Doherty

"You won't get far on hot air and fantasy," says the Machiavellian rationalist Horatio Jackson (Jonathan Pryce) to the heroic visionary Baron Munchausen (John Neville), providing a guidepost of sledgehammer subtlety to Terry Gilliam's clamorous, cluttered, and totally confounding \$45 million epic. A meandering picaresque of promethean ambition and awesome precocity, **BARON MUNCHAUSEN** is part fairy tale, part shaggy dog story, and all chutzpah.

A plot synopsis will probably only complicate matters, but here goes: in the late 18th century ("the Age of Reason," as the titles note sardonically) during a siege of Vienna by Turks (don't ask), a motley (not to say Monty) troupe of actors performs a drama entitled "The Amazing Adventures of Baron Munchausen." Like the film, the play is based on a 1785 comic novel narrating the unlikely travels of a braggart cavalry officer in the service of Frederick the Great. Also like the film, the performance is experiencing major production problems: missed cues, shrill overacting, mishandled effects, evil overseers, and incoming artillery fire.

In the midst of the theatrical chaos, an aged, hook-nosed nobleman takes the stage claiming to be the *real* Munchausen.

The play within a play becomes a flashback within a flashback, the *dramatis personae* play dual roles, and either the director of that production (Bill Paterson) or this one (Gilliam) then pits real reality against fantasy reality, blends them together, and spits them back out again. Follow that? Not to worry—the narrative confusion is just postmodernist sleight of hand anyway. For Gilliam, the playing's the thing, the reality of fantasy being "realer" than the real thing and a hell of a lot less destructive and more fun.

The old Baron finds a willing listener to his tall tales in little Sally Salt, winningly played by Sarah Polley. Together, the two cavort through Dante Ferretti's astonishing production design to find the baron's old companions—his fleet-footed manservant Berthold (Eric Idle), the dainty strongman Albrecht (Winston Dennis), the hurricane-force blowhard Gustavus (Jack Purvis), and the near-sighted sharpshooter Adolphus (Charles McKeown, who in unreal life co-wrote with Gilliam the scripts to **BRAZIL** and **BARON MUNCHAUSEN**.) With heavy bows to Alice's wonderland, Dorothy's Oz, and Disney's, uh, Disneyland, through make-believe worlds Islamic, lunar, volcanic, and ichthyologic, the crew tumbles kaleidoscopically through time and space, set design, and art direction.

The best sequence is an excursion on a Daliesque moonscape where Robin Williams is the literal head of state. In an hilarious send-up of mind-body duality, his detached, spiraling head floats around spouting airy abstractions as his body seeks the old bump and grind with his Felliniesque powder-caked queen (Valentina Cortese). In the context of this project, Williams' familiar shtick is an oasis of normality, which should give an idea of Gilliam's level of weirdness. Williams is conspicuously uncredited (or rather miscredited as one "Ray D. Tutto"), reportedly because his featured performance was a way of salvaging what looked to be a boxoffice turkey of Ciminoan proportions. The photo of Williams in the film's press kit touchily notes: "This photograph may be used with other pictures from the film but must never be the only one to represent **THE ADVENTURES OF BARON MUNCHAUSEN**."

Splitting from the split-personality lunatics, the Baron, Sally, and a drollish Eric Idle cascade into Mt. Etna and the realm of the god Vulcan, a role Oliver Reed was born to play. After a quick two-step with Venus (the delicious Uma Thurman), who emerges, in fine Botticelli style, nude on the half shelf, the company plunges yet again, this time down through a whirlpool, up to the ocean surface, and into the gullet of a giant

guppy. The intestinal design is strictly Walt Disney's PINNOCHIO, but it does allow Idle to get off one of his best lines: "Is there a doctor in the fish?"

Throughout the madcap adventures, the Baron is pursued by a hideous grim reaper, a traditional reminder of the presence of death in even the most wondrous landscape. "*Et in arcadia ergo*" was the slogan medieval artists put on their drawings of Eden: "And in paradise too..." is death. No matter how outrageous the fantasy, Gilliam never omits the skull and crossbones. Thus, at the moment of his greatest victory, the Baron is assassinated by the vengeful Man of Reason, perched high amidst the rooftop gargoyles. His teeth, it seems, will gleam no more. Can this be another BRAZILian bummer of an ending?

Yes and no. In a reverse of the one-two-punch that climaxed **BRAZIL**, the unhappy ending is the "false" ending and a happy ending the "real" one. The funeral flashback dissolves, the drama narrative reemerges, and everyone is transported back to real time, where the Baron is alive, kicking—and talking. In this outing at least, imagination can raise the very dead.

Whether it can raise the stock quotient of Columbia Pictures is more doubtful. For a director who has adopted an idiosyncratic version of the fairy tale as his chosen medium, Gilliam seems awfully committed to putting the grim back into the Brothers Grimm. With **TIME BANDITS** (1981) and **BRAZIL** (1985), **BARON MUNCHAUSEN** completes a kind of trilogy, yoking the chronological discombobulation of the former with the geographical displacements of the latter. Whether in Newtonian or narrative terms, Gilliam breaks the laws of gravity with equal aplomb, playfully and seriously skewering time and space, death and rebirth, physics and aesthetics. In his work, rationalists, rule-makers, and lawgivers, coercive parents, sadistic bureaucrats, sinister totalitarians, and warmongers of all stripes and eras are the enemies of the unfettered imagination.

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The adventures of filming **BARON MUNCHAUSEN**, a Terry Gilliam postscript

By Dann Gire

"The fact is that the film is done. That's the important thing," Terry Gilliam said. "A lot of people died along the way, including great parts of me. I don't care. The film is the only thing that matters."

By the time Gilliam began shooting **THE ADVENTURES OF BARON MUNCHAUSEN**, a major calamity was already in the works (see cover story, 19:4). Costumes weren't ready. Sets weren't completed. Promises made by the Italian production teams were broken. Commitments and executives fell by the wayside in staggering numbers. The original \$23.5 million budget swelled to more than \$45 million. Then the insurance people entered the fray and tried to take control.

"I really honestly didn't think I could finish the film. I didn't think I could survive it," Gilliam said. "I knew I had bitten off more than I could chew. Everything that could go wrong did go wrong. I actually felt like Job. First comes the boils. Now comes the plague. I would be looking at my watch at 5 p.m. hoping the day would be at an end. That isn't the way a boy with the world's greatest toy—or whatever Orson Welles called it—is supposed to be behave! I would just force myself to get up and face it the next day."

At one point, the insurance company, Film Finances, issued an ultimatum to Gilliam and co-scripter Charles McKeown: cut the script down to something "acceptable" within 48 hours or lose the show. "I was despondent over the whole thing," Gilliam recalled. "We spent 44 of those hours getting nowhere. We were going to call in the lawyers and say, 'It's over. There's no way we can do this. We called a meeting for 4 p.m. that day to tell them. Then Charles and I went to lunch. I was relieved. I said, 'This is great. Whew! Over at last!' Charles said, 'What are you doing? You've come all this way. You can't let this thing die!' I said, 'You don't understand. I'm free. I'm free!'"

"He said we had to save it. Then we did a little exercise. We stripped the story to the bone. Ripped it to shreds just to see what happened. It didn't matter at that point. We weren't going to make the film anyway. The



A weary Gilliam directs Neville in Spain, filming the climactic battle scenes.

joy of destroying this thing we'd spent so much time on got our adrenaline going. 'I'd say, Yeah, fuck! We don't need that. We'll shoot that fish scene in my office!' The whole thing became very silly at that point.

"Our idea was that after they [the main characters] got swallowed by the fish, then they would make their way to the boat. Then suddenly we would be in my office with people sitting around in costumes and we'd say, 'This is the part where we ran out of money!' We started giggling a lot. Little by little, over the next hour and a half, we did enough trims in the thing that we convinced ourselves that we would be happy with what we had done. We met with the lawyers and said, 'It's not over. Here's what we propose.' And they bought it."

One of the crucial cuts involved cutting down the cast of the moon set from 2,000 to 2. Sean Connery, who had agreed to play the King of the Moon, took a pass on the truncated role. Robin Williams, a friend of Gilliam and star Eric Idle, picked it up and turned it into a cinematic *tour de force*. But to mollify Williams' agents, who were concerned that their star's name was being used as a life-preserver for the production, Gilliam agreed to give no publicity or credit to the comic actor for his contributions. Williams took the alias Ray D. Tutto. "It seems a bit silly now that there's the film and there's this wonderful performance,"

Gilliam said.

THE ADVENTURES OF BARON MUNCHAUSEN was supposed to take 21 weeks to film. It wrapped one week late, a feat hardly indicative of the turmoil and wrangling that went on. The worst point of the production for Gilliam was about four weeks into filming.

"Nobody ever put this in writing, and they would deny it today. But there were threats to sue me for fraud and misrepresentation," Gilliam said. "They wanted to seize all of my assets, including my house. Maggie [Mrs. Gilliam] was pregnant at the time. She was going crazy. We both were going crazy. We spent weeks trying to get the house out of my name so nobody could touch it. They sent a rep down to Spain during a night shoot I was doing. He didn't really know the background. He was just sent down to look at things. He had a manner that drives me crazy. Cold. Steely. Eyes that incriminate you. They tried to keep me away from him, but I bumped into him outside the production office. Something about his manner just irritated me.

"I started swearing at him. You \$%&@%#! I left raging. I got downstairs and I decided I was going to get a rock and kill the bastard. Yeah, there was going to be blood all over the place! I couldn't find a rock and I started hitting this car. Bam, bam, BAM! My fist went right through the windshield. I didn't think you could do that. I had so

much adrenaline going. We went back and had a great night shooting. Sure, I cut myself. The only big problem was that I got back and I looked at the car and it was my car!

"So, for the rest of the time I was in Spain, we were driving around with the wind howling in my car. I don't know how I got through it. I guess my skin got thicker and thicker until I became a walking callous."

Gilliam is now more outspoken about his stormy relationship with the film's producer, Thomas Schuhly, whose ego and ambition Gilliam said was a two-edged sword in getting the movie mounted. "He's an incredibly energetic guy who was very good at using other people's reputations to fool the people with the money and the insurance," said Gilliam. "He convinced everyone, even me, we could do it for \$23.5 million. As the budget got out of control, he was basically replaced when Film Finance took over the production.

"His office had permanent lights set up for video interviews. Any time a journalist would come to Rome, Thomas insisted they be brought up to get his three-hour lecture on filmmaking. There was one scene with the balloon rising above the theatre. A very complicated shot with these people and this fucking balloon and a crane. Then, just as we're getting ready to go, I turned over and looked. On the stage with his back to everything we were doing was Thomas with his video crew, doing an interview and talking about 'his' film. We were just the backdrop! I was crazed. 'Get that fucking asshole out of there!' I was screaming." Added Gilliam, "You couldn't have invented anything as bizarre as this film."

In the immediate future, Gilliam plans to join forces with Hollywood producer Joel Silver to make **WATCHMEN**, based on the comic book about middle-aged superheroes. Admitted Gilliam, "I'm doing exactly the thing I said I never would. I signed a contract with a major studio, 20th Century-Fox. Joel's a Hollywood producer. And it's a script I haven't written. I'm doing this partly to do something I'm a bit more detached from and to do something quickly. I don't want to spend two years on another movie." □

RECORDINGS

by Noah Andre Trudeau

The James Bond Film Scores, Rating the Compact Discs

Among the key elements that have contributed to the distinctive identity and success of the James Bond films are the scores created for them. There have been sixteen "official" films including the newest, *LICENCE TO KILL*. Of these, 11 have music composed by John Barry, with one score apiece contributed by Monty Norman, George Martin, Marvin Hamlisch, Bill Conti, and Michael Kamen (hired to score the new Bond effort because Barry is in poor health.).

Though Norman got credit for the famous "James Bond theme," it is Barry whose work has defined the generally brassy, lightly jazz-flavored, brightly colored music world of 007. Other trademarks of the Barry style include an addiction to abrupt loud/soft juxtapositions for suspense scenes, dramatic sequences built out of simple musical phrases which are repeated instead of developed, often striking effects achieved through unusual instrumental doublings, and a wizard's touch for finding ways of integrating the James Bond theme into the fabric of the whole.

(It should be noted that the Bond "theme" is actually three distinct elements—there is the plucked guitar tune, the steadily accented rhythm, and the brass/percussion "fanfare" that first greets viewers as Maurice Binder's gunbarrel tease tracks across the screen.

Original soundtrack long-playing vinyl disc recordings have been released for the 15 previous Bond films, but thus far only eight have made the jump to compact disc. All but two have been reissued recently on EMI's "Manhattan" label. The company had planned to include the scores for *FROM RUSSIA WITH LOVE* and *GOLDFINGER* in its batch of CDs, but these releases have been held up pending further rights negotiations.

A few general comments about the EMI reissues. The good news is that EMI has managed the digital transfers of the original analog recordings quite well, with a minimum of tape hiss and even a slight improvement over the boxy sound that was standard for the series. The bad news is that the company has not combined scores



John Barry, renowned composer of the scores for eleven entries in the James Bond series.

to take full advantage of the silver disc's 75-minute playing time, nor has it taken the opportunity to add previously unreleased material to the recordings. That having been said, here are the Bond scores now on compact disc, listed from best to worst.

THUNDERBALL (1965—EMI "Manhattan" CDP7 90628, playing time 39:03). The best currently available, representing the pure Barry orchestral sound without the electronics and other gimmicks of his later scores. Barry's ability to evoke the shimmering underwater world of the film along with his clever instrumental touches (including the use of a harpsichord) make this score a must.

ON HER MAJESTY'S SECRET SERVICE (1968—EMI "Manhattan" CDP7 90618, playing time 37:55). The better composers use electronics in order to add to their color palette, not as a substitute for traditional instruments. Barry's combination of synthesizer and ensemble in this score is masterful and the cues here are especially action-packed.

LIVE AND LET DIE (1973—EMI "Manhattan" DCP7 90629, playing time 32:25). Former Beatles' producer George Martin proved to have the Bond touch for his single entry in the series. He not only equalled Barry's deft use of the James Bond *leitmotif*, but also created one of the loveliest

melodies ever in a 007 film with his theme for the Jane Seymour character, *Solitaire*.

THE LIVING DAYLIGHTS (1987—Warner Brothers 9 25616, playing time 36:07). Despite a title song with almost incomprehensible lyrics, Barry proved he still had some tricks up his sleeve for this, his eleventh 007 outing. Here a digital machine is added to the patented Barry sound repertoire and it works!

A VIEW TO A KILL (1985—EMI [Japan] CP32-5076, playing time 38:15). Available only on a Japanese import, this is a moody, surprisingly low-key Barry/Bond effort that lacks the visceral appeal of his better scores.

MOONRAKER (1979—EMI "Manhattan" CDP7 90620, playing time 30:52). One of the least inspired of Barry's Bond scores. It all sounds suspiciously warmed over from his previous efforts.

THE MAN WITH THE GOLDEN GUN (1974—EMI "Manhattan" CDP7 90619, playing time 43:16). This represents Barry's only serious miscalculation in his Bond soundtracks. The recurring honky-tonk piano simply does not work, and his use of a whistle-slide for one cue must represent the nadir of scoring Bond action.

YOU ONLY LIVE TWICE (1967—EMI "Manhattan" CDP7 90626, playing time 36:32). This recording of Barry's music was a sonic dud 20 years ago. Digital remastering may have rouged the cheeks of this audio corpse but it has not brought it any life.

And, for those who like their Bond title songs in a single serving, EMI has thoughtfully packaged 13 of them on a CD issued on its "America" label (CDP7 46079, playing time 37:31). All the title songs up to "All Time High" from 1983's *OCTOPUSSY* are here, including the original "James Bond theme" from *DR. NO*, and ranging from Nancy Sinatra's tonelessly appalling "You Only Live Twice" to Shirley Bassey's powerfully unforgettable "Goldfinger."

Finally, the best advice about the numerous re-recordings of Bond film scores that are popping up now on compact disc is also the simplest: accept no substitutes. □

THE FLY II

Makeup man Chris Walas on directing

By Dann Gire

After 12 years of helping other filmmakers shape their visions, Academy Award-winning special effects expert Chris Walas discovered what it's like being in charge when he made his directing debut on *THE FLY II*. The toughest part, according to Walas, was keeping his hands off the effects work. For that Walas had hired *STAR WARS* veteran Jon Berg, whom he termed "my old mentor. He gave me my first break in the business."

Recalled Walas, "There were moments where I would say, 'What? You're going to use a hand puppet for that? A mechanical head would be better.' I'd have to kind of ball my hand into a fist and put my hand into my pocket. I wasn't going to touch anything."

The fact that Walas, who runs his own effects company called Chris Walas, Inc., worked on the "gaspronomical" effects for David Cronenberg's 1986 remake of *THE FLY* didn't help curb his natural inclinations to do things himself. "There were a few times when I had to get in there and paint the blood on Jainyay [played by Ann Marie Lee] when she was hanging upside down. Or move a puppet for a shot. I just couldn't let it go."

The effects for *FLY II* were a far more expensive and elaborate undertaking the second time around. In Cronenberg's film, the ultimate creature, the full puppet version, as it was called, emerged, threw a woman into a telepod and walked 20 feet across a stage. That was the extent of it. "This

Walas' jockey in a fly suit, supported by an off-camera boom arm on a fork lift.





Ann Marie Lee, Frank C. Turner, and Lee Richardson examine the fly's cocoon.

was much more ambitious," said Walas. "In the first film, we had two puppets to do all the work. In this one I'd say we had at least half a dozen, each with a specific purpose such as closeups, walking, and full-figure shots."

Walas is most proud of the walking rig developed to make his fly mobile. "We had a jockey working in half of a suit from the waist down that was half-mechanical," said Walas. "We attached it to a huge crane so he could carry bodies around corners."

Walas said he nearly passed on working on *THE FLY II* for Cronenberg. "It didn't seem to me like that great of an idea," said Walas. "I liked the first film for what it was. Why remake that? Cronenberg said, 'Just read the script, please.'"

Walas might have wished to have had Cronenberg's writing talents at work on his film. The script to *FLY II* began with

Walas works the fly's legs. Keeping his hands off the makeup proved a chore.



screenwriter Mick Garris. He wrote a couple of drafts nobody was really happy with, according to Walas. So the Wheat brothers, Ken and Jim, came on, just about the time that Walas was hired to direct.

"Oh, those poor guys," said Walas of the scriptwriters. "They got caught in a huge vise between the studio, Mel Brooks, the producer, and myself. Everybody was giving them a lot of input and pressure. They formulated the basic script, almost an outline of what everybody was talking to them about. It helped tremendously, because up to that point, there hadn't been a clear vision of what *FLY II* was supposed to be. They needed somebody to finish the script, so Frank Darabont came on. He brought some real powerful dynamics to the story. The whole dog scene was his idea. He gave the major drama more power.

"Unfortunately, he had very little time to do that. It was about half done when we had to go into production. So, there wound up being a fair amount of ad-libbing in rehearsals. There's what I call the Blue Scene, in the Blue Room, the hotel scene where Martin Brundle [Eric Stoltz] is beginning to change his moods. The dialogue that Frank had done was good and solid, but a little over the top. It's the scene where Brundle says, 'I'm not getting worse, I'm getting better.' We shot that scene five ways. Made up the dialogue. Then, we cut together various lines of dialogue from the five different takes.

"It was a very interesting process to get that into the editing room. None of the five scenes

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Formulaic Hollywood sequelitis at its most predictable

THE FLY II

A 20th Century-Fox release of a Brookfilms presentation, 2/89, 105 mins. In Dolby & color. Director, Chris Walas. Producer, Steven-Charles Jaffe. Executive producer, Stuart Cornfeld. Director of photography, Robin Vidgeon. Editor, Sean Barton. Production designer, Michael S. Bolton. Art director, Sandy Cochrane. Special effects, Chris Walas Inc. Creature effects supervisor, Jon Berg. Special Makeup effects supervisor, Stephen Dupuis. Set designer, Rose Mary McSherry. Costume designer, Christopher Ryan. Music, Christopher Young. Sound, Rob Young. Assistant director, Peter D. Marshall. Associate producer, Gillian Richardson. Screenplay by Mick Garris, Jim & Ken Wheat & Frank Darabont, based on a story by Garris and characters created by George Langelaan.

Martin Brundle	Eric Stoltz
Beth Logan	Daphne Zuniga
Anton Bartok	Lee Richardson
Stathis Borans	John Getz
Dr. Shepard	Frank Turner
Dr. Jainway	Ann Marie Lee
Scorby	Gary Chalk
Ronnie	Saffron Henderson
10 year-old Martin	Harley Cross
4 year-old Martin	Matthew Moore

by Charles D. Leayman

Derivative, formulaic, jejune, *THE FLY II* represents Hollywood "sequel-itis" at its most predictable. Gone are the cool wit and complex motivation of David Cronenberg's magisterial predecessor, replaced by a spooshy Passion Play for teens. First-time director and effects ace Chris Walas, the *GREMLINS* creator whose fascinating designs for *THE FLY* netted him an Oscar, apparently spent too much time in the creature shop and too little with his writers. The resulting mix of queasy sentimentality and guaranteed gore is a far cry from Cronenberg's seamless catharsis.

The film opens with the hysterically traumatic delivery (*à la IT'S ALIVE*) of Seth Brundle's son, Martin, overseen by the cold-blooded chief of Bartok Industries (Lee Richardson). The boy's mother dies screaming, her worst fears about sex with "Brundle-fly" having come true. Subsequently sequestered in Bartok's labyrinthine plant, the child develops super-cerebral powers and grows at an accelerated rate. By the age of five he's a full-grown young man (Eric Stoltz), engaged in furthering his father's work in genetics. Martin strikes up an acquaintance with another worker on the late shift (Daphne Zuniga), and soon they progress to more-than-casual intimacy. But unbeknownst to both, it is only a matter of time before Martin's gene legacy kicks into high gear, an eventuality anticipated by Bartok's plans for biological weapons research. As the horrified youth inexorably metamorphoses into



Daphne Zuniga sticks by fly lover Eric Stoltz as he begins to change, a spooshy passion play for the teenage audience.

an insectoid monstrosity, he wreaks revenge on his scheming jailers.

As noted, the movie's failure lies with its screenwriters. No less than four concocted *THE FLY II*'s kneejerk plot: Mick Garris (*BATTERIES NOT INCLUDED*), Jim and Ken Wheat (*NIGHTMARE ON ELM STREET IV*), and Frank Darabont (*THE BLOB*). Not that their birth-death-rebirth narrative structure is necessarily inept or lacks knowing touches: it's just that one can see the pieces being positioned in place. For example, Martin's medical caretakers are so mean-spirited from the very start that they immediately announce themselves as F.V.'s (Future Victims). Likewise, the security chief's lewd and cruel remarks to the two leads drip with "I'll get mine!" inevitability. By contrast, Cronenberg and Charles Pogue's script collaboration juggled our sympathies in unexpected ways: there were no villains as such in *THE FLY*, and guys with good intentions (like John Getz' Stathis Borans and Brundle himself) could get savagely hurt.

Stoltz, with his injured Bambi eyes and cellophane voice, evokes irritation rather than empathy (an admittedly personal bias: I'm sure

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The old gray ape gets a coat of computer-generated paint

KING KONG

An RKO production. 1933, 100 mins. Produced and directed by Merian C. Cooper & Ernest B. Schoedsack. Executive producer, David O. Selznick. Directors of photography, Edward Lindon, Vernon L. Walker & J.O. Taylor. Editor, Ted Cheeseman. Art director, Carroll Clark & Al Herman. Technical director & special effects, Willis J. O'Brien. Set designer, Mario Larrinaga & Byron L. Crabbe. Music, Max Steiner. Sound effects, Murray Spivak. Screenplay by James Creelman & Ruth Rose, based on Cooper's adaptation of a story by Edgar Wallace.

Ann Darrow Fay Wray
 Carl Denham Robert Armstrong
 Jack Driscoll Bruce Cabot
 Capt. Englehorn Frank Reicher

by Dann Gire

The old gray ape just ain't what he used to be.

When KING KONG swung into video stores in March, he sported something that no movie audience had seen before—a new coat of computer-generated paint.

The original 1933 black-and-white creature feature—a seminal work of special effects cinema as well as the greatest monster movie ever made—is the latest classic to undergo a visual overhaul from Ted Turner's colorizing factory. The colorized KING KONG (\$19.98) was sold alongside a fully restored and refurbished black-and-white version (also \$19.98).

The colorized tape reveals the great ape to have brown eyes. The tropical jungles on Skull Island

are a resplendent green. Fay Wray's scream, well, that's always been colorful. The color-converting process is still far from perfect, but KING KONG is a remarkable improvement over earlier converted black-and-whites from just last year.

The single most impressive use of color is a small splotch of red over King Kong's heart during the climactic battle atop the Empire State Building. Before, we could only see a dark glistening. Now, we can clearly see the blood from the mortal wounds inflicted by the dog-fighters.

Jack Flowers, the vice president of marketing at American Film Technologies, the company that colored KING KONG, said, "We've had a lot of fun on this one. When you're dealing with science fiction and a little bit of surrealism, you can play a lot more with things. We think this represents our best work so far. In the middle of a tropical island, you can really be creative about colors."

Movie purists who see mostly red when they see a colorized movie can also celebrate the new, improved black-and-white version of KING KONG. The images have been sharpened through a



Kong's flight with a Tyrannosaurus, among the special effects for the film by Willis O'Brien that have never been equalled, have a heightened clarity in the new prints.

process that improves the negative printing elements on the original picture.

"The prints which we can now make available for theatrical release, are the best black-and-white prints that anyone has seen of KING KONG since the picture was released," said Roger Mayer, president of Turner Entertainment. "Actually, it's better than it ever was because of the better quality printing materials we have today."

Turner's restored Kong contains three scenes normally miss-

ing from TV prints. Dick May, director of film and tape services for Turner Entertainment, who oversaw the colorizing work at AFT, called them the "peel, throw, stomp, and eat scenes." In one, Kong peels off Wray's dress in the jungle and sniffs it. The others show Kong stomping and eating natives on Kong Island and pulling a woman from her bed in New York, then throwing her off of his skyscraper perch when he realizes it's not Wray.

Though these scenes had been restored by Janus Films for their theatrical re-release in the late '60s, using footage from a 16mm print, May said new footage of the missing scenes dating back to 1933 was obtained from a collector by YCM labs for the current restoration. This allowed Turner to match the quality of the master print in image density and soundtrack fidelity when duping the missing footage. (The 1933 soundtrack is still fairly shrill. Viewers might consider funneling the sound through a stereo system and turning the treble down.)

Ironically, Turner Entertainment's renovation of KING KONG hit video stores at the same time that its star, Fay Wray—alias the beauty who killed the beast—published her autobiography, *On the Other Hand* (St. Martin's Press, \$16.95). In it, Wray reveals she was paid \$10,000 to star in the movie, which took 10 months to film and cost a total of \$680,000 in 1933 dollars. The producers originally wanted Jean Harlow to play Kong's co-star, but decided that Wray would do just as well with a blonde wig. □

Colorizing: How Fay Wray Got Her Blush

By Dann Gire

Adding color to a black-and-white movie is an intricate and laborious process that involves artists, animators, and computers. It begins with a simple decision: what color to make the various shades of gray that constitute the cars, people, suits, hats, buildings, and other things we see in a scene.

American Film Technologies, one of several sub-contract colorizing firms, worked on adding the color to KING KONG. They begin by selecting a key frame from the movie and assigning colors to the objects in the frame. A "colorist" programs a computer to apply particular colors to the designated shades of gray. Sometimes, more than one object will



Denham discovers Ann Darrow (Fay Wray).

have the identical shade of gray, but require a different color. In these cases, the colorist "masks" a part of the frame and tells the computer to assign a different color to that particular area.

The movie then goes to the animators. They program the computer to keep track of the masks as they move across the screen while following the

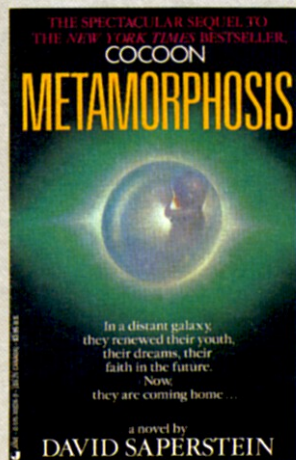
action. Animators accomplish this by jumping five to ten frames ahead of the key frame and telling the computer where these masks—the areas of gray to be colored the same hue—are going to be. The computer automatically colors the frames in between.

It took Color Systems Technology—another colorizing firm—nearly three months to colorize the early YANKEE DOODLE DANDY with James Cagney and Joan Leslie. (Leslie, by the way, helped the CST colorists select the correct colors for the costumes and sets.) Depending on the movie, it costs about \$3,000 or more per minute to convert a black-and-white feature into computerized color. And costs are expected to keep going down. □

COCOON II
The sequel that you didn't see

By Hugh Kestenbaum

Despite creating the storyline for the original *COCOON*, the book's author David Saperstein was not involved in the production of the movie sequel. His own sequel, *Metamorphosis*, was published as a novel late last year but was ignored by distributor 20th Century-Fox and the Zanuck/Brown production company. Saperstein, in a recent article in *Starlog* magazine, confessed to being totally dissatisfied with the cinematic sequel. "I have no involvement with it," Saperstein told the magazine. "I wash my hands of the whole thing. Why someone presumes to know what to do with this story, I don't know. As a writer, I could never do that."



The Zanuck/Brown company refused to comment on why Saperstein was left out of the creative process on the new film, although, as Saperstein said, "The studio was aware of this [his projected trilogy of *Cocoon* novels] and never chose to do the second book." Saperstein is currently making his film directing debut for TMS Pictures on a project called *PERSONAL CHOICE*.

While *COCOON* proved to be a boxoffice bonanza for Fox, the sequel, brought in at a negative cost of just under \$20 million, managed to gross only a disappointing \$17 million during its highly touted Christmas release.

A wondrous return—a sequel that has nerve

COCOON: THE RETURN

A Twentieth Century-Fox release of a Zanuck/Brown Company production. 11/88, 116 mins. Director, Daniel Petrie. Producers, Richard D. Zanuck, David Brown & Lili Fini Zanuck. Director of photography, Tak Fujimoto. Editor, Mark Roy Warner. Production designer, Lawrence G. Paull. Special effects supervisor, J. B. Jones. Visual effects, Industrial Light & Magic. Set designers, Frederick C. Weiler & Jim Poynter. Costume designer, Jay Hurley. Cocoon designer, Robert Short. Music, James Horner. Sound, Hank Garfield. Stunt coordinator, Artie Maliesci. Associate producer, Gary Daigler. Assistant director, Katterli Frauenfelder. Screenplay by Stephen McPherson, based on a story by McPherson, Daniel Petrie & Elizabeth Bradley.

Art Selwyn	Don Ameche
Ben Luckett	Wilford Brimley
Joe Finley	Hume Cronyn
Bernie Lefkowitz	Jack Gilford
Jack Bonner	Steve Guttenberg
Mary Luckett	Maureen Stapleton
Alma Finley	Jessica Tandy
Bess McCarthy	Gwen Verdon
Ruby	Elaine Stritch
Sara	Courtney Cox

by Harry McCracken

When last we met *COCOON*'s gang of agreeable senior citizens, they were on board a spaceship headed for planet Antarea, a world where they could evade the illness and death that would inevitably claim them on planet Earth. Only one resident of the film's inhospitable nursing home, grumpy Jack Gilford, chose to remain on earth and play out the hand fate had dealt him.

This conclusion always struck me as a profoundly unsatisfying one to what was otherwise a very pleasant fantasy film. When the elderly protagonists left behind the hardships of old age, they also abandoned far more: their families, their friends, their whole way of life. Neither they nor the movie seemed to realize the enormity of the decision they made.

The best thing about *COCOON: THE RETURN* is its tacit acknowledgment that this ending was too pat, too crudely sentimental. The movie brings the three couples back to earth, and essentially gives them

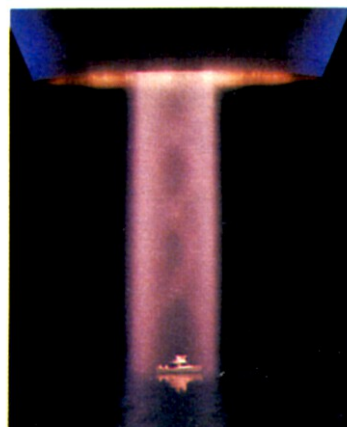


Magic moments courtesy of ILM effects: the Antarean ship departs (above) after picking up the stranded cocoons from Steve Guttenberg's fishing boat (right).

the same Earth-or-Antarea choice at the movie's finish. This time their choice is less easily made, less cheery—and far more realistic.

That ending is doubly surprising and welcome considering how little in the preceding film foreshadows its depth. For most of its running length, *THE RETURN* obviously considers its task to be that of evoking pleasant memories of the first film. Almost every sequence one is likely to remember from the original has a close cousin in *THE RETURN*: the older's startling of young folks with their unearthly vitality; alien Tahnee Welch's "sharing" of herself with sailor Steve Guttenberg; the aforementioned spaceship at the climax. And so on and so on.

More than many sequels, *THE RETURN* is a slick well-mounted production that *does* manage to



Guttenberg, Stapleton, Brimley and Oliver watch as their friends depart with the Antareans—the choice they make to leave this time is less cheery, more realistic.



approximate the flavor of the movie whose success it sprang from. Most of the components of the first film are back, from James Horner's overwrought score to ILM's tasteful effects work. The film's only disappointment is an Antarean who resembles too much an overly winsome mime in a body suit, a makeup designed by Greg Cannom. The most notable missing ingredient is director Ron Howard, but Daniel Petrie does a highly competent job of filling in, mixing humor, adventure, and pathos in the correct proportions that Howard established. Tak Fujimoto's photography is similarly good, and similarly reminiscent of Don Peterman's work in the first movie.

Most importantly, the original cast is back in virtually intact form. *COCOON*'s characters, from Guttenberg and Welch to the old folks, were genuinely likable creations; one of *THE RETURN*'s significant accomplishments is that they still are. In particular,

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Dream Quest Special Effects for MOONWALKER

By Dennis Fischer

Hoyt Yeatman and Eric Brevig of Dream Quest Images were given the responsibility for the elaborate special effects opticals of "Smooth Criminal," the most elaborate sequence of Michael Jackson's *MOONWALKER* fantasy anthology. Yeatman, the effects supervisor, claimed "there are 200-odd effects shots" in the sequence. "That's the same number as in the whole of *CLOSE ENCOUNTERS OF THE THIRD KIND*." Dream Quest was brought in because Jackson had a happy experience working with Brevig on the famed *CAPTAIN EO 3-D* film that Francis Coppola directed for Disney.

Though Dream Quest played a major role in the production of *MOONWALKER*, they by no means worked alone. Rick Baker was involved in creating the special effects makeup for "Smooth Criminal's" transformation sequence where Jackson turns into a gigantic robot spaceship and All-Effects manufactured many of its metallic props. Colin Chilvers, who labored on the special effects for the first three *SUPERMAN* films as well as *TOMMY*, *THE ROCKY HORROR PICTURE SHOW*, and *THE*

Cloud tank effects by Dream Quest swell up behind Sean Lennon as he watches Jackson ready himself to battle Lideo.



Using conventional methods, Dream Quest provided a computer-generated look to Jackson's transformation into a giant robot.

LEGEND OF HELL HOUSE among others, directed the key "Smooth Criminal" segment while Jerry Kramer, who made *THE MAKING OF MICHAEL JACKSON'S "THRILLER"* video, directed the anthology's other sequences.

"Smooth Criminal" was the impetus for *MOONWALKER*, according to Brevig. Kramer was hired to do a "Making of" film to be packaged with it. The other segments were added, mostly from his "Bad" album, when Jackson decided to stretch out the project to feature length.

In order to film the sequence where Jackson's face changes from flesh to metal, 30-35 separate film elements were required. "There's lighting effects, smoke, and ray elements, roto-scoped mattes and effects animation," Yeatman said. A typical shot Yeatman pointed out might contain 20 different elements, and if you multiply that by 200 effects shots, that's 4,000 elements, with each shot requiring as many as a dozen different camera passes.

Brevig claimed the transformation sequence was "as big and as complex an effects shot as has ever been done." Originally the concept had been to build robot suits that would be physically manipulated on the set. All-Effects built the suits, operated with cable controls. Jackson and director of photography John Hora decided they needed a more complex imagery.

"We decided to treat it as a motion-control shot and layered

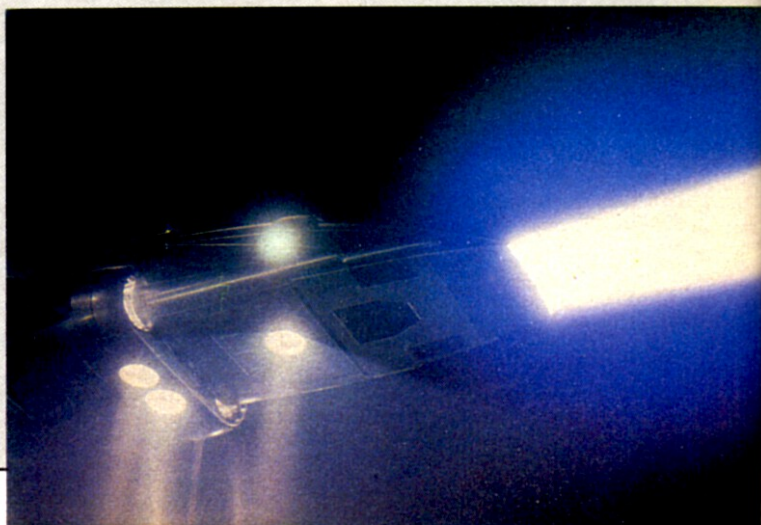
exposures on it," said Brevig. "What you see is a combination of maybe 10 to 15 *different* exposures: some of them shot with diffusion, some shot with smoke, some shot with neon passes, some with yellow light passes for blue screen—all matted into the background plates that we shot. It has a very airbrushed, computer-generated look, but in fact there actually is this robot, maybe six feet tall."

Dream Quest took the All Effects robot and replaced the manual cable controls with motion-control servo motors. "There were actually over 50 axes of motion on the robot," said Brevig. "Not all of them worked in every shot, but it was that intricate. It's the most complex motion control device that's ever been built."

The director of photography at Dream Quest who filmed all the combined elements was Alex Funke, providing a Vilmos Zsigmond/Spielbergian quality to the effects footage, which was shot in VistaVision for worldwide theatrical release. Mike Bigelow acted as Dream Quest's motion-control specialist, and Keith Shartle was effects producer. Rotoscoping for the composites was done by James Valentine, while Bob Scifo and Ken Allen did the matte paintings. Ken Swerson, Rick Price, and Wonderworks all supplied miniatures for the sequence, including the robot and spaceship that Jackson becomes, as well as the Big Gun that Mr. Big uses to try to blast Jackson out of the sky. Cinnabar contributed design and fabrication services.

Baker, who worked with

Jackson's spaceship was a model built by Wonderworks and filmed by Dream Quest.



Jackson's rock video feature for effects buffs

MOONWALKER

A Warner Bros release of a Lorimar film. 12/88, 93 mins. In color. "Smooth Criminal" segment: Director, Colin Chilvers. Producer, Dennis Jones. Executive producers, Michael Jackson & Frank Dileo. Director of photography, John Hora. Editor, David E. Blewitt. Production designer, Michael Ploog. Visual effects, Hoyt Yeatman. Screenplay by David Newman, based on a story by Jackson. Anthology Segments: Director, Jerry Kramer. Producer, Kramer. Directors of photography, Fred Elmes & Crescenzo Notarillo. Production designer, Bryan Jones & John Walker. Special effects supervisor, Eric Brevig. Costume designer, Betty Madden. Original music, Bruce Broughton. Choreography, Russell Clark & Vince Paterson. Co-directors, Will Vinton & Jim Blashfield.

Michael Michael Jackson
 Sean Sean Lennon
 Katie Kellie Parker
 Zeke (Baby Bad) Michael Brandon Ames
 Mr. Big Joe Pesci

by Douglas Borton

Michael Jackson's best-selling music video *MOONWALKER* is a feature-length anthology of song-and-dance segments, produced at considerable expense and displaying the latest in animation and special effects technology.

The film's most ambitious and least successful segment is "Smooth Criminal." Based on a story by Jackson himself, the extended sequence pits the singer against a villain plotting to take over the world. The bad guy is Frankie Lideo (the name is apparently a pun on the video's co-executive producer, Frank Dileo), overplayed with ferocious abandon by Joe Pesci. Lideo's fiendish master plan is every right-wing politician's worst nightmare: first "stop those kids from praying in school," then pollute their minds with drugs. Jackson stumbles onto the scheme, is chased by Lideo's goons (unimaginatively presented as your standard Imperial Stormtrooper types), and eventually uses his magical powers to transform himself into a futuristic automobile, robot, and spaceship; in this latter form, he blasts the evil Lideo to atoms and saves the day.

The segment features high production values, interesting production design by Michael Ploog, and bizarre, tilted camera angles and smoky street scenes which seem to be a sort of homage to the work of Carol Reed and his cinematographer Robert Krasker in *THE THIRD MAN*. Unfortunately, it all adds up to very little. The characters are left largely undefined, and the attempt at telling a sustained story quickly dissolves into near-incoherence.

Jackson is no actor, and it



Singing and dancing in "Smooth Criminal," Jackson is a special effect in his own right.

doesn't help matters that in the role of a superhero, he is, to put it politely, miscast. But Jackson is said to be hooked on the idea of more movie work. After the release of *MOONWALKER*, he parted company with Dileo, who was also the manager of his music business, to concentrate more on film projects.

Among the highlights of *MOONWALKER* is "Speed Demon," in which Jackson is pursued through the backlot of Universal Studios by a horde of remarkable Claymation characters. To escape the mob, Jackson disguises himself in a rabbit costume, at which point he, too, is represented in Claymation; a furious high-speed motorcycle chase ensues. Technically, the sequence's only flaw is the occasional use of live actors wearing puppet heads as substitutes for the stop-motion characters; presumably this was necessary as a cost-cutting measure. Overall, "Speed Demon" is yet another example of the superbly inventive stop-motion work being turned out by Will Vinton and his talented associates.

The video begins with a live concert performance of Jackson's hit song, "Man in the Mirror." Footage of Jackson is intercut with shots of screaming, crying, faint-

ing teenage girls, an amusing device which recalls the early live performances of the Beatles. Unfortunately, also intercut with the concert footage are heavy-handed visual references to Mother Teresa, Gandhi, Lech Walesa, Sadat and Begin at Camp David, and Reagan and Gorbachev at a summit meeting, as well as martyred contemporary heroes ranging from Martin Luther King and the Kennedys to John Lennon. Thrown in for good measure is footage of starving children and the aftermath of the Chernobyl nuclear accident. The non-too-subtle message—that, by changing yourself, you can change the world for the better—is undoubtedly well-intentioned, but the news footage dilutes the impact of Jackson's performance and adds a lot of baggage to what is basically a lighthearted pop tune.

A retrospective of Jackson's phenomenal career, in the form of a montage of clips from past videos and performances, includes brief scenes of the marauding rats from the 1972 film *BEN*, for which a pint-size Jackson sang the saccharine title song. While this material is of interest to Jackson's fans, the clips are too brief and too haphazard to generate much excitement.

"Leave Me Alone" is perhaps the video's most unusual segment. Bizarre animation effects by Jim Blashfield—somewhat reminiscent of the cut-out animation in the old Monty Python TV series or the surreal work of the Czech filmmaker Karel Zeman, but vastly more sophisticated—depict Jackson moving through a cartoon landscape cluttered with examples of the media's exploitation of his (undeniably eccentric) private life.

Overall, *MOONWALKER* is an ambitious, big-budget video anthology, predictably uneven, but with enough good things in it to keep you interested for most of its 94-minute running time. Is it worth a dollar or two in rental fees? I think so, especially if you like state of the art animation effects. Is it worth the \$24.95 purchase price? Only if you're a confirmed Jackson fan. But in that case, of course, you and about a hundred thousand other people already have it. □

Jackson on *THRILLER*, had to take a life-cast of the singer to be made into the fiberglass robot body that was built by All-Effects. Baker and his team created five design sculptures to indicate the changes in Jackson's transforming face, with the final transformation sculpted by Matt Rose.

Dream Quest worked on "Smooth Criminal" for about 18 months. "That's because Michael has the luxury of being able to shoot something, finish it, look at it, and then make changes," said Brevig. "Because there weren't the normal time constraints that a theatrical feature has, he was able to do that. He was in control." Jackson co-produced the film with Frank Dileo and put up a good deal of his own money to make it.

Dream Quest also came up with Jackson's logo which opens *MOONWALKER*, a shot of his feet dribbling fairy dust that dissolves into an MGM look-alike symbol. They also did the matte paintings for "Speed Demon."

Yeatman said the film allowed Dream Quest to be very creative. As an example Brevig pointed to the "Smooth Criminal" sequence where Jackson is shot at and forms a protective shield, a kind of transparent geodesic dome. Said Brevig, "It's the kind of thing that you'd say, 'That's got to be computer generated.' But it wasn't. I was very impressed by the animation department, that they were able to create that look."

To create the shield, rods were attached to the Jackson robot for what was termed the "pin-cushion" or "porcupine" motion control camera pass. The extended rod tips formed the vertices of the hexagonal force field shapes which were created as a separate air-brushed animation element.

Brevig was involved in the project during design phases and meetings, while Yeatman was in charge as visual effects supervisor when it came down to shooting the work. Besides the inherent design and effects challenges, just working with a traveling superstar like Jackson brought with it a unique set of hurdles. Jackson insisted on checking the film's effects work from design, to testing, to final composite. "You send it halfway around the world to wherever he's on tour," said Brevig. "You may lose a week or two till you get the feedback." Despite the difficulties, Brevig credited Jackson with important contributions to the effects work. □



Life goes on for Joyce (Jane Hamilton) as the body count in her apartment goes up.

Former porno director Chuck Vincent takes a stab at horror

DERANGED

A Chuck Vincent production. 5/87, 85 mins. Director, Chuck Vincent. Producer, Vincent. Associate producer, Bill Slobodian. Director of photography, Larry Revene. Editor, James Davalos. Art director, Marc Ubell. Special effects supervisor, Vincent Guastini. Set designer, Mark Hammond. Costume designer, Lorraine Altamura. Music, Bill Heller. Assistant director, Chip Lambert. Screenplay by Craig Horral.

Joyce Jane Hamilton
 Frank Paul Siederman
 Maryann Jennifer Delora
 Eugene James Gillis
 Sheila Jill Cumer

by Rob Winning

Sexploitation director Chuck Vincent would hardly seem to possess the credentials to do a horror film. Perhaps that's why

Hamilton pleads with a masked intruder to spare the life of her unborn baby.



DERANGED is such a surprise. Vincent parlays a well-worn plot and below-average acting into a highly watchable psychological horror film.

The plot is freely borrowed from Roman Polanski's disturbing classic *REPULSION* (1965). It focuses on a young woman named Joyce who remains in self-imposed exile in her apartment following a brutal assault which leads to the miscarriage of her baby. Vincent includes the obligatory cut-aways to vegetables decaying in the sink and a dripping faucet that eventually crescendos to a pulsating din.

After killing an assailant in her darkened apartment, Joyce begins hearing voices. People and events from Joyce's past begin to mingle with the present in unnerving fashion. We see her relive the night she met her husband and the night her father committed suicide. When the identity of her assailant becomes known, Joyce's hallucinations turn to homicidal rage resulting in the deaths of innocent people who inadvertently interrupt the scenes being acted out in her imagination.

DERANGED is not without problems. The acting is abysmal, though Jennifer Hamilton turns in a creditable performance as the deranged Joyce. Directorial flourishes make the film interesting. Vincent makes the small, one-bedroom apartment confining in a literal sense but seemingly limitless when decorated by Joyce's imagination. And Vincent provides an ending that is both surprising and effective. □

Chuck Vincent on directing horror in DERANGED

By Lowell Goldman

New York-based indie filmmaker Chuck Vincent has produced and/or directed nearly 50 films in the past 15 years, mostly in the porno field. Although he's probably best known as the maker of such renowned X-rated adult movies as *IN LOVE* and *ROOMMATES*, Vincent has also helmed shorts (*THE APPOINTMENT*), zany comedies (*HOLLYWOOD HOT TUBS*), and a Sybil Danning sword and sorcery saga (*WARRIOR QUEEN*).

Vincent began his career in the theatre, working as a stage manager and later as a designer and director, and his theatrical training influenced *DERANGED*, his first foray into the horror genre. "It's a lot like a filmed play," said Vincent. "I've been playing around with this idea for years. It's essentially a one-set piece with flashbacks." The idea is actually a lot like *MEMORIES WITHIN MISS AGGIE* (1974), a porno horror film by Vincent's colleague Gerard Damiano, which starred Georgina Spelvin.

Featured in the cast are porno stars Jane Hamilton (a.k.a. Veronica Hart), James (a.k.a. Jamie) Gillis, and Jerry Butler (who is credited as Paul Seiderman). While Vincent wasn't exactly eager to reveal the film's exact budget, he did admit it was well below \$200,000. Instead he preferred to discuss the film's tight shooting schedule.

"We shot this film completely in continuity," beamed Vincent. "We also had a three-day rehearsal



Hamilton's vision of her dad's funeral.

period. Two days with the actors and one day with camera dolly. We actually shot the film in five days. It was an open set. All the interiors were shot on this one set. It all went very smoothly."

Vincent keeps his mobile camera moving in and around the handsomely furnished set, built at the director's own modern, mini-studio in Long Island, New York. In addition to his producing and directing chores, Vincent runs his own distribution company, Platinum Pictures, Inc.

When Vincent submitted *DERANGED* to the MPAA, he couldn't believe the film received an X-rating. "The MPAA made me cut out some violence to get the R-rating," said Vincent. "I really only had to make one cut. I got the rating because a baby and an intimate couple in bed were in the same scene. The major problem was simply because the baby and couple were shown in the same



VIDEOPHILE

by Bill Kelley

James Bond on Tape, a Survey of 007 Titles and Memorabilia

If history is any indication, the release of the new James Bond movie, LICENCE TO KILL, will again revive interest in all the 007 films that came before it. Fortunately, all 14 of the original Sean Connery/Roger Moore features have been available for several years (and MGM/UA, their new video distributor, has just issued them in repackaged, upgraded versions—more about that in a minute). You can also find Connery's 1983 reprise of the character, NEVER SAY NEVER AGAIN (Warner Home Video, \$19.98), and Timothy Dalton's debut outing, THE LIVING DAYLIGHTS (CBS, FOX, \$19.95). The masochistically inclined can shell out \$60 for the (deservedly) rarely revived CASINO ROYALE (RCA/Columbia), a pop art pastiche—five directors, including John Huston and Val Guest, and it still stinks!—which saw the light of day when Columbia discovered there was one Ian Fleming book to which United Artists had not acquired the rights. It's not worth watching, even as a curio.

Late last year, MGM/UA acquired the "official" Bond library from CBS/Fox Video, which had lowered the prices on all titles to about \$20 two years ago. Then MGM/UA did something more: it added a preview trailer for the next film in the series to each cassette (for example, DR. NO begins with a trailer for FROM RUSSIA WITH LOVE), and a PINK PANTHER cartoon (does any animated series better recall the UA features of the mid-'60s?), redesigned the packaging, and reissued the lot. Some of the titles—notably DR. NO—appear to have been struck from restored prints, and others are in stereo. All of them carry the Turner Entertainment logo. (My copy of DR. NO has a visual richness that is a substantial improvement over the CBS/Fox tape. Ted Turner may be the Clown Prince of Colorization, but he's also preserving some valuable movies that aren't involved in that controversy.)

The saturation distribution of the MGM/UA reissues also restores 1969's ON HER MAJESTY'S SECRET SERVICE to mainstream accessibility. A one-



Barry Nelson was the first James Bond, in a one-hour live television episode of CLIMAX MYSTERY THEATRE in 1954, now on videotape.

shot curio that was the biggest budget Bond up to that time (with Connery holding out for the million-dollar salary he would receive for DIAMONDS ARE FOREVER, and Moore not yet cast, the producers hired Australian model George Lazenby and packed the film with spectacular effects and straight-faced mayhem), it has rarely been televised in its original, theatrical version. The television print prepared for ABC in the mid-'70s re-edited much of the film, with Bond (Lazenby speaking narration done for the TV version) relating the entire adventure in flashback.

ON HER MAJESTY'S SECRET SERVICE isn't the only "lost" Bond film, however. And, it turns out, CASINO ROYALE isn't the only non-UA Bond. In 1954, the CBS television anthology program CLIMAX! presented a one-hour version of CASINO ROYALE, with Barry Nelson as "American secret agent" James Bond.

Most Bond aficionados already know that there was a TV version of CASINO ROYALE. What they may not know is that it's available on video (but only in VHS). A surprisingly high-quality kinescope of the live production—which co-stars Peter Lorre, Gene Roth, and Kurt Katch as villains, and Michael Pate as Bond's scribe, "Clarence" (!) Leiter—has been

transferred to video by a New Jersey company, Amvest Video.

Nelson is no Sean Connery (or even George Lazenby), and the "live TV" production values—mainly a cheaply produced gambling casino and nearby hotel suite—are primitive at best. But the CLIMAX! version of CASINO ROYALE sticks relatively close to Fleming's original text (apart from making Bond an American), and includes a surprisingly graphic torture sequence, also from the book. It's enjoyable to see what filmmakers toiling under a low budget and TV shooting schedule could come up with, years before Bond became a household name. It's not exactly good, but it's a lively curio.

MGM/UA's decision to precede each of its James Bond cassettes with a trailer for the next film in the series is the latest evidence that videophiles are fascinated with the ways movies are sold. Amvest puts out the better of two trailer compilations for Bond fans (again, VHS only). Both its CASINO ROYALE and JAMES BOND AT THE MOVIES can be found at record stores with large collections of videos for sale. Here's the best part: the price is about \$10 each.

Amvest's JAMES BOND AT THE MOVIES compiles theatrical trailers (not TV spots) from nearly all of the UA Bond films through A VIEW TO A KILL ('85), the last film with Moore in the lead. It leaves out, for some reason, Lazenby's one stint, and CASINO ROYALE is missing as well. Quality is variable; some of the trailers are spicely, and the older the movies, the murkier the color. But one thing about the Bond films—UA knew how to sell them. These are some of the best "series" trailers ever made, and the whole package runs about 45 minutes. Since trailers, unlike features, aren't copyrighted, Amvest apparently is free to sell them.

Amvest's competitor in the Bond trailer marketplace is Wes Shank, a Pennsylvania collector whose THE JAMES BOND COLLECTION is a trailer-and-featurette package, running about 80 minutes, advertised in the fan press. At \$29.95, it's overpriced,

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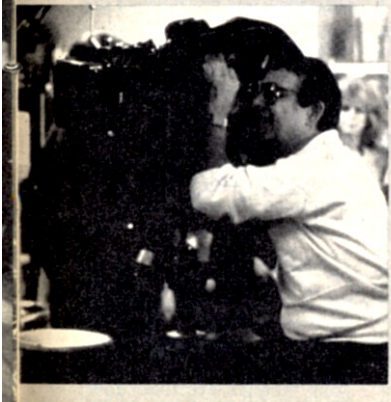
Priest Dan Chapman leads services.

shot. If I had forced the issue, I could have probably kept the scene. But I didn't feel it was worth it."

Fright fans might recall that there was an AIP shocker released in 1974 also entitled DERANGED. According to Vincent, "I didn't realize there was a film with the same title until I had completed my movie. The MPAA didn't even tell me. Nobody ever registered the title anyway. It's my title now."

The prolific Vincent produced and directed eight films in 1987. One recent effort he'd like to obliterate is Danning's WARRIOR QUEEN, available from Vestron Video. "I directed that mess," admitted Vincent. "It was produced by Harry Alan Towers. He had some old footage of a volcano erupting, so he simply tried to make a movie around it. Needless to say, the movie was a total disaster." □

Filming DERANGED, Vincent (behind camera, below), sets up a shot of the dead intruder on the apartment set built at his studio complex in New York City.



FILM RATINGS

BILL & TED'S EXCELLENT ADVENTURE

Directed by Stephen Herek. Orion, 2/89, 90 mins. With: Keanu Reeves, Alex Winter, George Carlin, Bernie Casey.

This movie is so out and out silly that you find yourself liking it against your better judgment. The picture, a DEG project which had been sitting on the shelf for more than a year, follows the time travel adventures of Bill (Winter) and Ted (Reeves), two California high school students who are on the verge of flunking out of their history class. So an envoy from the future, Rufus (Carlin) travels back in time to present the boys with a time machine which allows them to collect famous "dudes" of history for their make-or-break class presentation. The movie refuses to take anything seriously, including itself, and the use of the time travel device to solve a situation where all of the historical figures are arrested is so loopy as to be inspired. Much as I'm embarrassed to admit it, I got more than a chuckle or two out of this one.

••• Daniel M. Kimmel

THE 'BURBS

Directed by Joe Dante. Universal, 2/89, 103 mins. With: Tom Hanks, Bruce Dern, Carrie Fisher, Rick Ducommun.

Dana Olsen's barren, unfocused script is the weak link in this suburban fantasy which mines the adolescent myth that a family of fiends has moved in next door. Joe Dante's direction is as engaging as ever, and there's one hilarious performance—Rick Ducommun as the neighborhood slob, hated by every female and the instigator of every catastrophe in the film. But Tom Hanks is oddly low-key, and the action is usually so sluggish that it's as if the entire movie has followed a particularly exhausting weekend block party. The picture, despite being released by Universal, was shot entirely on the Burbank Studios back lot.

••• Bill Kelley

CHANCES ARE

Directed by Emile Ardolino. Tri-Star, 3/89, 109 mins. With: Cybil Shepherd, Robert Downey, Jr., Ryan O'Neal, Mary Stuart Masterson.

This romantic comedy by the director of DIRTY DANCING concerns a young lawyer who is reincarnated and starts experiencing *deja vu* when he meets his wife and best friend in his new life. To add to the complications, his "daughter" falls in love with him and can't understand why he becomes standoffish when his memory

FILM TITLE	●●●			●●			●		○			
	MUST SEE	EXCELLENT	GOOD	MEDIOCRE	POOR	SB	VJB	FSC	KC	DG	BK	DS
ADVENTURES OF BARON MUNCHAUSEN/Terry Gilliam/Columbia, 3/89, 127 mins.	●●●●	●●●	●●●●	●●	●●	●●	●●	●●	●●	●●	●●	●●
BILL & TED'S EXCELLENT ADVENTURE/Stephen Herek, Orion, 2/89, 90 mins.		●●	●	●●	●	●	●	●	●	●	●	●●●
THE 'BURBS/Joe Dante/Universal, 2/89, 103 mins.	●●●	●	●	●	●	●	●	●	●	●	●●	●
CAMERON'S CLOSET/Armand Mastroianni/SVS Films, 1/89.	○	○	○	○	○	○	○	○	○	○	○	○
CHANCES ARE/Emile Ardolino/Tri-Star, 3/89, 108 mins.		●	●●●	●	●	●●	○	●●	○	○	○	●●
CYBORG/Albert Pyun/Cannon, 3/89, 87 mins.	●●	●●	●	●	●	●●	○	○	○	○	○	○
DEAD CALM/Phillip Noyce/Warner Bros, 4/89, 96 mins.		●	●●●	●	●	●●	○	○	○	○	○	●●
DEEPSTAR SIX/Sean Cunningham/Tri-Star, 1/89, 98 mins.	●	●	●	●	●	●●	○	○	○	○	○	○
FIELD OF DREAMS/Phil A. Robinson/Universal, 4/89, 100 mins.		●	●	●	●	●●	○	○	○	○	○	○
FLETCH LIVES/Michael Ritchie/Universal, 3/89, 95 mins.		●	●	●	●	●●	○	○	○	○	○	○
THE FLY II/Chris Walas/20th Century-Fox, 2/89, 105 mins.	●	●●●●	●	●	●	●	○	○	○	○	○	○
HARD TIME ON PLANET EARTH/Jim Thomas, 3/89, 80 mins.		○	○	○	○	○	○	○	○	○	○	○
HEATHERS/Michael Lehman/New World, 3/89, 102 mins.	●●	●●●	●●●	●●	●●	●●●	○	○	○	○	○	○
HELLBOUND: HELLRAISER II/Tony Randel/New World, 11/88, 96 mins.	●	●●●●	●	●	●	○	○	○	○	○	○	○
LEVIATHAN/George Pan Cosmatos/MGM/UA, 3/89, 98 mins.	●●	●	●	●	○	○	○	○	○	○	○	○
MOONWALKER/Colin Chilvers/Warner Bros, 1/89, 93 mins.		○	○	○	○	○	○	○	○	○	○	○
THE NAKED GUN/David Zucker/Paramount, 11/88, 85 mins.	●●●	●●	●●	●●	●●	●●●	○	○	○	○	○	○
NEW YORK STORIES/Woody Allen/Buena Vista, 2/89, 40 mins.	●●●	●●●	●●	●	●	○	○	○	○	○	○	○
NIGHT OF THE DEMONS/Kevin S. Tenney, IFM, 11/88, 87 mins.	●	●	○	○	○	○	○	○	○	○	○	○
976-EVIL/Robert Englund/Cine-Tel, 9/88.	○	○	○	○	○	○	○	○	○	○	○	○
OLIVER & COMPANY/George Scribner/Buena Vista, 11/88, 72 mins.	●●	●	●	●	●	●●●	○	○	○	○	○	○
PAPERHOUSE/Bernard Rose/Vestron, 3/89, 97 mins.	●	●●	●	●	●	●●	○	○	○	○	○	○
PARENTS/Bob Balaban/Vestron, 1/89, 82 mins.		●●●	●●	●●	●	○	○	○	○	○	○	○
QUANTUM LEAP/David Hemmings/NBC-TV, 3/89, 120 mins.		○	○	○	○	○	○	○	○	○	○	○
THE RESCUERS/Reitherman, Stevens, Lounsbery, Disney, 2/89 (re-issue), 76 mins.	●●	●	●	●	●	●●	○	○	○	○	○	○
TWINS/Ivan Reitman/Universal, 12/88, 112 mins.	●●	●	●	●	●	●●	○	○	○	○	○	○

SB/Steve Biodrowski VJB/Vincent J. Bossone FSC/Frederick S. Clarke KC/Kyle Counts DG/Dann Gire BK/Bill Kelley DS/Dan Scapperotti

starts to return. This light piece of froth benefits from the charm of the performers and a healthy, though not hysterical, sense of humor. Chances are you'll find it likable.

••• Dennis K. Fischer

CYBORG

Directed by Albert Pyun. Cannon, 3/89, 87 mins. With: Jean-Claude Van Damme, Deborah Richter, Vincent Klyn, Dayle Haddon, Alex Daniels.

Yet another post-apocalyptic excuse for senseless violence, this is a grim, ultimately boring tale. The earth has been

devastated by a plague and civilization has plunged into the dark ages. Dayle Haddon as the half-human, half-machine title character is captured by a band of futuristic pirates with the cure for the plague locked in her memory banks. Jean-Claude Van Damme, another karate champ bent on a movie career, sets out to free her. The film does offer a couple of interesting matte shots and one effects sequence of the cyborg's head, but cliched flashbacks, stupid characters, and a dis-

tinct lack of originality make this a prime candidate for the video junk pile.

• Dan Scapperotti

DEAD CALM

Directed by Phillip Noyce. Warner Bros, 3/89, 96 mins. With Sam Neill, Nicole Kidman, Billy Zane.

A South Seas cruise turns to terror for Rae and John Ingram when they find a derelict yacht, five mutilated bodies and a psychotic sole survivor. The suspense is almost unrelenting. Director Phillip Noyce

manages to fill this beautifully shot feature with more cliff hangers than a serial, not an easy task with a three-character drama. Unfortunately Noyce succumbs to the same temptation as his low-budget counterpart: he can't resist bringing the villain back for one last unconvincing stalk.

••• Dan Scapperotti

EARTH GIRLS ARE EASY

Directed by Julien Temple. Vestron, 4/89, 103 mins. With: Geena Davis, Jeff Goldblum, Charlie Rocket, Julie Brown, Jim Carrey.

A surprise from the late DEG Studios, a science fiction musical comedy that works. The film opens with an ingenious credit sequence that lands three aliens in Geena Davis' pool. When Davis' boyfriend comes home with another woman she turns to one of the aliens (Goldblum) for comfort. The musical numbers are wild and crazy affairs that live up to the story; especially hysterical is the surfside song lampooning blondes. The film uses splashy, vivid colors to accentuate the fantasy elements as well as the heroine's garish lifestyle. Even Robby the Robot and one of the tin robots from THE PHANTOM EMPIRE show up in a neat dream sequence. Here is an old-fashioned bubble gum movie that's fun.

••• Dan Scapperotti

FLETCH LIVES

Directed by Michael Ritchie. Universal, 3/89, 95 mins. With: Chevy Chase, Hal Holbrook, Julianne Phillips, Cleavon Little.

The highpoint of this sequel to the 1985 comedy FLETCH consists of an ambitious dream sequence in which Chevy Chase, as Gregory McDonald's literary investigative reporter I.M. Fletch, steps into a full-blown musical parody of "Zippidy-do-dah" from SONG OF THE SOUTH. (Reportedly, through a Disney snafu, Universal was given use of the song for a mere \$200.) In addition to scores of white plantation slaves performing as a backup chorus, an animated Mr. Bluebird lights on Chevy's shoulder. This scene arrives early on, a mistake as the rest of this routine comedy dies on the cotton vine by comparison.

••• Dann Gire

HEATHERS

Directed by Michael Lehman. New World, 3/89, 102 mins. With: Winona Ryder, Christian Slater, Shannen Doherty, Lisanne Falk.

This outrageous black comedy is vastly superior to any John Hughes teen flick; however, beneath the hip surface



Close encounters of a colorful kind in **EARTH GIRLS ARE EASY**.

lurks a simple tale of a good girl gone bad who repents the error of her ways—a happy ending devoid of the irony of David Lynch's bluebird of happiness in **BLUE VELVET**. The satiric barbs at high school life and media exploitation of teen suicide are right on target, however.

● ● Steve Biodrowski

I, MADMAN

Directed by Tibor Takacs. TransWorld Ent., 4/89, 89 mins. With: Jenny Wright, Clayton Rohner, Randy Cook, Steven Memel.

Present-day actress Wright reads a book titled *I, Madman*, which depicts a man rejected by the woman he loves because he's ugly. Angered, he slices off all the features on his face and then kills her friends and acquaintances, mutilating their bodies to steal their features, which he then grafts onto his own face. Wright pictures herself as the female character to whom the madman returns after each murder to see if she has changed her mind—when she doesn't, he decides to cut out her heart.

When Wright's friends start showing up dead, no one believes her claim that the killer is a character from a book. The far-fetched ending has the actress reading from an earlier book by the same author (both labeled non-fiction) in order to summon the dimensionally-animated half-jackal son of the madman, whose hatred for his father fuels his murderous attack even when he's been sliced in half.

Special effects man on Takacs' **THE GATE**, Randy Cook, is all too believable as the demented title character in makeup of his own devising.

● ● Judith P. Harris

INDIANA JONES AND THE LAST CRUSADE

Directed by Steven Spielberg. Paramount, 5/89. With: Harrison Ford, Sean Connery, Denholm Elliott, John Rhys-Davies.

Steven Spielberg admits that he "can't top the first film

in terms of originality," but in this second sequel, he has at least managed to regain some of the pacing and formula, which seemed to get lost in **TEMPLE OF DOOM**. The problem, of course, is that the formula can produce little in the way of real suspense, or even surprises.

This time out, it's a quest for the Holy Grail, a life-long obsession of Indy's father, Dr. Henry Jones. When the elder Jones mysteriously disappears in Venice, Indy heads to Europe to find him. Along the way he meets his father's associate, Dr. Elsa Schneider, who quickly becomes his love interest, and to no one's surprise turns out to be a Nazi. Indy locates his father in a Bavarian castle, and the pair escape via motorcycle and sidecar, and the film proceeds from one chase to another.

Casting Sean Connery certainly adds a great deal to the story. However, the film's climax in the Temple of the Grail is strangely uninvolved. The real highlight is the ingeniously staged prologue, in which River Phoenix plays the teen-aged Indiana, who encounters a cut-throat group of archeologists, and manages to elude them aboard a fast-moving circus train loaded with animals.

● ● Lawrence French

LEVIATHAN

Directed by George P. Cosmatos. MGM, 3/89, 97 mins. With: Peter Weller, Richard Crenna, Amanda Pays, Daniel Stern.

An extremely unoriginal cross between **ALIEN** and **THE THING**, this underwater SF entry is also lumbered with a hopelessly rubbery and fake-looking monster, shown only in the briefest clips in a vain attempt to disguise its obvious phoniness. About the only performer who doesn't transform into a sea monster by the film's end is Amanda Pays, possibly because she paid her dues by sprouting gills in **THE KIN-**

DRED. Opening day New York audiences hissed at the closing credits. **DEEPSTAR SIX** provided a better creature and better characters.

o Judith P. Harris

PAPERHOUSE

Directed by Bernard Rose. Vestron, 3/89, 97 mins. With: Charlotte Burke, Ben Cross, Glenn Headly, Elliot Spiers.

Former video director Bernard Rose has helmed a work which compares favorably to Val Lewton's insightful and innovative 1944 film, **CURSE OF THE CAT PEOPLE**. Similarly devoted to the oft-ignored subject of childhood psychological studies, Rose's is a film of integrity, with popular appeal far beyond the expected "art house" crowd. Charlotte Burke is compelling as a bedridden 11 year-old who's drawings of an isolated house and would-be companion come to life, creating a dreamworld eventually threatened by a horrific variation of her absentee father (Cross). A special nod must go to the effective use of sound and the expressionistic set design.

● ● Vincent J. Bossone

PARENTS

Directed by Bob Balaban. Vestron, 2/89, 91 mins. With Randy Quaid, Mary Beth Hurt, Sandy Dennis, Bryan Madorsky.

A perverse comedy in the trashy vein of **EATING RAHOUL**—from actor-turned-director Bob Balaban—that involves a square family whose parents harbor a weird secret which is discovered by their equally strange young son. The humor is low-key and sags in a few spots. Balaban never really crosses the threshold of "bad taste" or "big yuks." However, Randy Quaid and Mary Beth Hurt make a fabulous odd couple.

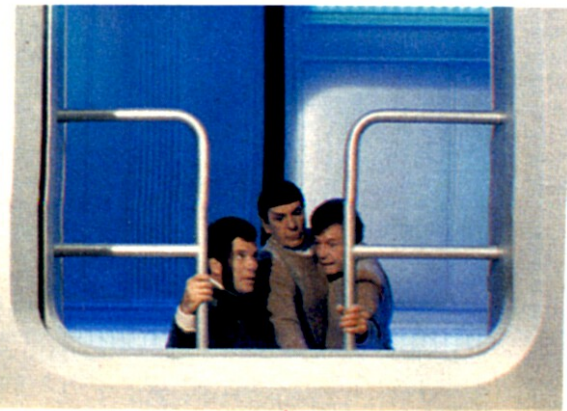
● ● Les Paul Robley

PET SEMATARY

Directed by Mary Lambert. Paramount, 4/89. With Dale Midkiff, Fred Gwynne, Denise Crosby, Miko Hughes.

Thanks to the excellent script penned by Stephen King

Shatner, Nimoy, Kelley, going down the tubes in **STAR TREK 5**.



himself, this long-awaited film rendition of his scariest novel to date also proves to be the most faithful adaption yet. For most of its first two-thirds one finds hope that this might also be the best thanks to director Mary Lambert's restrained, atmospheric handling of its decidedly grim material. Unfortunately it bottoms out at the climax with a repulsive, poorly handled bloodbath that sadly bows to the audience's gore lust and betrays its solid build-up.

● Taylor White

QUANTUM LEAP

Directed by David Hemmings. Universal/NBC-TV, 3/89, 2 hrs. With Scott Bakula, Dean Stockwell, Jennifer Runyon.

Scott Bakula is TV's latest time traveler, in a workmanlike—if juvenile—reprise of a small-screen staple. This one should jog viewers' memories of similar series as far back as **THE TIME TUNNEL**—although this time, budget limitations have our hero performing such non-spectacular feats as helping a pregnant woman through a medical crisis. Dean Stockwell boosts the pedigree of the hackneyed sidekick role, and Hemmings brings the same intensity he brought to the direction of the underrated **STINGRAY** series two years ago.

● Bill Kelley

STAR TREK V: THE FINAL FRONTIER

Directed by William Shatner. Paramount, 6/89. With: William Shatner, Leonard Nimoy, DeForest Kelley, Lawrence Luckinbill.

While not the space western many fans feared despite its blue unicorns and **MAD MAX**-style frontier town, this nevertheless clunks along from a "hostage crisis" story to Sybok taking over the Enterprise via mind control, climaxing with a confrontation on a supposedly Edenic planet that contains nothing but rocks, desert, and an alien being that Sybok has mistaken for God.

Humor-laden **STAR TREK IV** proved to be the most finan-



Randy Cook, menacing Jenny Wright in **I, MADMAN**.

cially successful effort in the film series, so this one is riddled with humor—most of it unbearably sophomoric rather than character-oriented as in the previous film. William Shatner shows his television roots as a director, concentrating too much on close-ups and failing to give the project scope; however, there's not much he can do with the hopeless story which he co-authored.

Scientific gaffes, violations of situational logic, and cheaply done special effects abound, but the series' popularity should guarantee decent box-office for this, the poorest entry in the series.

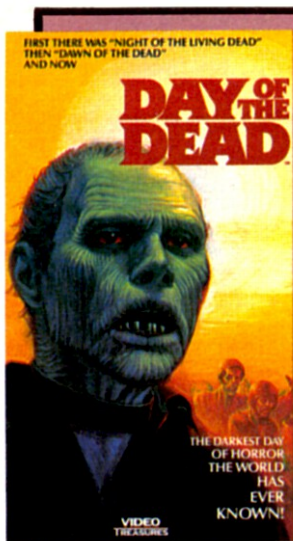
● ● Dennis Fischer

WARLOCK

Directed by Steve Miner. New World, 5/89, 102 mins. With: Julian Sands, Richard E. Grant, Lori Singer, Mary Woronov.

Steve Miner's **HIGHLANDER/TERMINATOR** variation is enlivened by an effective performance by Sands as a 17th-century warlock who escapes execution by time-traveling to present-day Los Angeles in search of the "Grand Grimoire," a book which reveals the true name of God, and when read backwards will reverse the evolution of the world. Witch hunter Grant's pursuit is hampered by a severely miscast Singer, who unconvincingly portrays a Valley Girl also tracking Sands, who's cursed her with aging 20 years each day. The flying sequences are surprisingly good and the battles between Grant and Sands are well-staged. With proper handling, film should be a minor hit.

● ● Eric Jonathan



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WRITING BOND

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way, Moore was great for the series. He made a helluva lot of money and maybe audiences liked him better. I think Roger is a fine actor and people admire him, but I feel there was too much fooling around."

In recent years, one of the most challenging obstacles presented in writing a Bond script is to keep in step with political affairs in the world. A picture painting the Russians as the "evil empire" would hardly have the credibility it once did, Maibaum pointed out, and in this respect he feels the Bond pictures have been ahead of their time. "Commentary held forth that we weren't anti-Russian enough," said Maibaum, referring to a Bond film review in the conservative political magazine. "In fact, I think we were ahead of government policy towards the Russians. We let up on them sooner than the government did. We had Rosa Klebb become a defector from the Russians in FROM RUSSIA WITH LOVE and attributed all that was going on to Blowfeld's bunch, unlike the novel."

Maibaum acknowledged that thawing the Cold War theme in the Bond vehicles was not entirely because of his own open-mindedness or foresight, and conceded

that he thought "United Artists felt they could release the pictures in Russian one day. You know, some of the characters like General Gogol became a pal."

Nevertheless, Maibaum said the Bond series still managed to generate some political ire. "The Russians were very unhappy about us for a while," he said. "The Kremlin and the Vatican both were and they loosed some real diatribes in the press. Cubby Broccoli even went to Russia and they talked about the possibility of doing a co-production. They were very charming, but didn't feel that the time was right yet."

Among the recent Bond efforts Maibaum is most pleased with are FOR YOUR EYES ONLY, OCTOPUSSY, and THE LIVING DAYLIGHTS. "FOR YOUR EYES ONLY, except for the opening, is great," he said enthusiastically. "Roger really made amends for all the silliness and was very effective in it. I like OCTOPUSSY a great deal, too. Like GOLDFINGER, all of the bowling pins went down with a crash."

Maibaum is not as pleased with the Bond villains of late. "Louis Jourdan was okay," he said of Kamal Khan in OCTOPUSSY. "I thought he stood off and spoofed a little bit too much because he was a great star and couldn't take

seriously this guy he was playing in a Bond picture. He was good, except that he was so kind of above it all."

"Has James Bond finally met his match?" read the tagline to A VIEW TO A KILL in describing Max Zorin, played by Christopher Walken. He certainly hadn't, according to Maibaum. "I wouldn't say he was one of my favorite Bond villains," said the writer. "Maybe we loaded that part with too much. It's enough that he should have been an unscrupulous financial wizard without having been concocted to be a mad doctor. I don't know why we thought that was necessary."

Maibaum is particularly enamored with producer Broccoli's ability to keep his finger on the pulse of the moviegoing audience. "Cubby is great," said Maibaum. "No matter what anybody says about who did what in the Bonds, it is Cubby. He held it all together with such enthusiasm and taste. It is his taste which is almost infallible in terms of casting, lines, and things like that. He instinctively seems to come down on the side of the angels. I'm very pleased with the reticence we've used as far as sex and violence is concerned. The only nudity we've had is where Barbara Bach gets on the American submarine to take a shower and there's a flash of one breast."

As for the future, Maibaum is less outspoken. With another James Bond film set for 1991 a virtual certainty, Maibaum is not forthcoming with specifics. "If I'm on the next one, I trust we'll be able to keep doing what we've done. Now that we've run out of the novels and short stories, it's just something we'll have to decide by long and hard thought." □

BOND VILLAINY

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VILLAGE with the characters as singers," Davi revealed. "It's a character piece with rich dialogue," another potential project is a film that he hopes to do with Glen called THE WIDOWMAKER which he is pitching to producer Joel Silver [DIE HARD, LETHAL WEAPON], a friend.

Reflecting on his few months work in the mythical world of James Bond, Davi said, "You think of Hollywood as a kid when you're watching the Bond films and you want to be in them. You dream to be inside them. I know so many actors, whether they admit it or not, imagine talking to Cubby Broccoli, who's telling you you're so fucking terrific for this movie—it's like in KING OF COMEDY. I felt here it was, it was happening—without even having to kidnap anyone." □

ACTING BOND

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is not constraining at all."

Likewise, Dalton, despite displaying a lack of ability for the sarcastic asides of Connery or the tongue-in-cheek Moore quips, believes humor is an essential ingredient to the Bond films despite its absence from the Fleming novels. "I do not believe the humor quotient should be reduced," he said. "Good humor is vital. I do believe the character of Bond should be full and multi-dimensional."

Many have labeled Dalton's Bond the most faithful and fully realized portrayal of Fleming's character. Dalton's success in the role is perhaps a reflection of the extensive preparation and passionate interest he has in the character. "He's quite a historian on the Bonds," said director Glen of his star. "He goes into great depth with the character—which a great actor always does. He doesn't take anything for granted, in a sense, and he does question certain things and one has to give a good explanation of why you have them in the film. He tries to remain true to the Fleming tradition."

Carey Lowell, who plays Bond's love interest in the latest chapter of the Bond saga, shares Glen's enthusiasm for Dalton. "He is very gritty in his performance," said Lowell. "There's a lot of danger, blood, fear, and anxiety. You usually see Bond as a cool-headed secret agent, but in this film he's not as clean and pretty. Timothy was very good to work with because he's committed to his work. He is always thinking about how he's going to make it better and what it all means and that helps everyone working with him because there's a constant delving into what you're doing and why you're doing it. He was always there when things needed to be rehearsed or changed. We would often do a scene and realize the dialogue wasn't as we would really say it and we'd work together to change it."

Lowell acknowledged that Dalton helped fill a void created by Glen's preoccupation with the film's action sequences and stunts and allowed her to spend time discussing her approach to the characterization of her role. "What John [Glen] didn't give me," Lowell said, "Timothy did. We worked it all out and John was free about allowing us to change the dialogue if it wasn't exactly what you might say. His [Glen's] forte is his ability to direct action. Luckily, Timothy was helpful because he's very into character and ready to discuss it."

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Desmond Llewelyn, who portrays Q, doesn't share Lowell's appraisal of Glen and finds him as adept with actors as action. He does share her high regard for Dalton. "He's a magnificent stage actor and a very good film actor," Llewelyn said. "Every Bond is different, not an imitation of the other, and they are all excellent in their own way. Dalton's Bond is sort of contemporary."

Robert Davi, who stars as Bond's adversary in LICENCE TO KILL, Franz Sanchez, also praised Dalton. "The idea of working with Timothy was exciting to me," said Davi. "I've seen his work, which I respect greatly." Ironically, Davi and Dalton's first meeting was almost their last. "The first meeting we had together," recalled Davi, "was in [producer] Cubby's [Broccoli's] office. I thought it was just going to be with Cubby and [co-producer] Michael Wilson, but Timothy was there and he and I just looked at each other for what seemed like ten minutes without saying a word. It was as if Joe Lewis and Ali saw each other before a fight."

As Wilson and Broccoli grew more nervous about their dynamic duo, lunch was served and the tension subsided. "I said the script was terrific," Davi continued, "and Timothy said, 'Well, you've got a great part.' After that he said we can do this with the character and that. From that instant I knew this was a guy that was not afraid of having good characters around him."

During filming Davi discovered that he and Dalton shared common ground. "He's delightful and giving as an actor," said Davi. "I think we became friends. After all, he likes tequila and Shakespeare, and so do I." □

THE FLY II

continued from page 47

there exist legions of fans for whom his mewing expressions are catnip). Zuniga enacts the hapless role of Female Onlooker with acting school "concern," but little else; her role is a void waiting to be filled. Lee Richardson comes on like a poor man's John Houseman, while noticeably lacking the latter's innate class. But again the fault line resides in the script. THE FLY gave Goldblum and Davis the chance to explore its premise's behavioral possibilities. THE FLY II's cast are stick-figures cut to the measure of Screenwriting 101. Only John Getz, reviving Borens as an embittered, crippled drunk, fleetingly echoes the earlier film's grim irony (though lines like "I didn't have much love for your father... he bugged me!" attest to their own level).

But wait. Genre films have a celebrated capacity for unearthing gold among the standardized dross. Lighting, sound, camera placement, music—or the felicitous combination of all of these—can in a single shot momentarily turn a humdrum plot into something indelible. Walas hits his fair share of such grace notes; vagrant moments and bits of business linger in the mind's eye. Not least is his visualization of a circular pit deep in the bowels of Bartok's installation, where the victims of "teleportation" malfunctions are abandoned to dreary agony. Martin in an early scene discovers there a former pet, now gruesomely mutated. The action plays like some ghastly parody of a LASSIE boy-meets-dog reunion, but the nightmarish setting and Christopher Young's somber score (out of Herrmann and Holst, but effective) conjure a disturbing vision.

This unholy place also figures in the movie's epilogue, a FREAKS-like revelation of deformity that not only delivers the main villain over to a horrendous fate, but also supplies a haunting, visionary image of corporate capitalism's true face. In ways both covert and obvious, the genre continues to imaginatively demolish both organized religion and the sort of Reagan/Bush economic rapacity that underwrote—to cite only one example—ALIEN's parade of death.)

Walas evinces some promise as a filmmaker. Particularly fine is one sustained shot that tracks a security guard's search for the mutated Martin. The camera follows his progress in medium shot, then gradually moves in close so that his apprehensive features and the threat of off-screen space combine to create real tension. The visual punchline in which the fly-creature spews acidic vomit into the man's face caps the build-up in a satisfyingly ghastly manner.

As a special effects impresario, Walas remains impressive. He fluently guides Brundle, Jr.'s insect evolution through several distinct stages, the most memorable being his engulfment in a scabrously hued larval cocoon from which a maddened Martin emerges amid nasty-smelling fluids. Fully hatched, the fly blends the ALIEN mother's high-stepping predatoriness with something of THE BLOB's dripping elasticity. (It's indicative of THE FLY II's pulled punches that, even at his most murderous, Martin's heart is kind enough to spare girlfriends and little dogs.) And for those of us old enough to have wondered what Al (later David) Hedison's head might have looked like after Patricia Owens' ministrations with a

metal press in the 1958 version, Walas thoughtfully supplies a deliciously graphic illustration courtesy of a descending elevator.

Like its parent, THE FLY II plays on the audience's familiarity with AIDS and cancer, not to mention the more mundane but equally terminal fact of aging (Cronenberg's preferred take on the material). But such sober associations merely point up the film's painful lack of anything new concerning the awful spectacle of a loved one's physical disintegration. And for all the emphasis on disfigurement and mutilation, nothing in THE FLY II exudes the wonderful eeriness of the mortuary scenes with Dan Seymour in the saga's first follow-up, 1959's THE RETURN OF THE FLY. Simplicity and imagination almost always outstrip bombast and triteness. □

ARMING BOND

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place, and take it along at such a pace that nobody will notice the idiosyncracies in it."

Even as Bond plots become more grounded in reality, the filmmakers are still attempting to keep things larger than life, Llewelyn readily admitted. "I remember in one film we were shooting in Sardinia in the most beautiful hotel and it wasn't considered good enough for Bond—they had to make it even more beautiful. The check-in girl was an absolute stunner, but not good enough for a Bond film. You had an ex-Miss World. I think in this film you'll find everything is bigger than life, but it's real. The Bond films are wonderful fantasies, but in this one, like the last one, there's an element of truth in it." □

BOND EMPIRE

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option on the films ran out (28 days, to be exact), Saltzman was introduced to Broccoli and they formed Eon Productions, and its holding company Danjaq S.A. The letters in Eon stood for "Everything Or Nothing."

While Broccoli's main interest was in the Bond films, Saltzman soon grew bored with the series and sought to diversify his involvement into other, ultimately less successful, projects.

"Cubby [Broccoli] is the most remarkable man," said Desmond "Q" Llewelyn. "It's very, very rare in film that you get a man like Cubby. He's always there. You know if you have a problem you can always go to him."

Broccoli's stepson, Michael Wilson, is the heir apparent to the Bond empire. Born in New York, Wilson was unofficially involved with the Bond films as early as *GOLDFINGER* (1964) when he joined Broccoli and Ken Adam, the film's production designer, on a visit to Fort Knox. He officially joined Eon Productions in a legal-administrative capacity in 1972, and was named assistant to the producer on *THE SPY WHO LOVED ME* (1977).

Wilson became executive producer on *MOONRAKER* (1979) and assumed the position of coproducer with Broccoli on *A VIEW TO A KILL* (1985) and has served in that capacity since then. Wilson has also collaborated on the scripts of *FOR YOUR EYES ONLY*, *OCTOPUSSY*, *A VIEW TO A KILL*, and *THE LIVING DAYLIGHTS*. He was primarily responsible for writing *LICENCE TO KILL* due to the writers' strike which sidelined screenwriter Richard Maibaum.

"I have been very pleased working with Wilson," said Maibaum. "He's an amazing chap; a lawyer, an engineer, a terrific authority on photography."

Another member of the Broccoli family to serve Eon is Barbara Broccoli who has acted as associate producer on both *THE LIVING DAYLIGHTS* and *LICENCE TO KILL* and has previously worked in both the production and casting departments at Eon for many years.

"It was very nice to have so many creative people coming together to make the film and it showed," said Carey Lowell, *LICENCE TO KILL*'s leading Bond lady. "It's a very tight-knit group and some of the people working on the film have been working on them for 20 years. It's very comfortable for them and it's also very comfortable to come into that setting." □



An unused poster concept for *THUNDERBALL* painted by artist Robert McGinnis.

PEE-WEE'S PLAYHOUSE

continued from page 42

not that energy of 'Oh, we're gonna get to do a weird show with weird stuff!' It's like, 'Oh, it's another weird show. Just show us the drawings, we'll do it.'

The difference was also noted by Prudence Fenton, who, beyond her role as the program's producer of animation, was responsible for interviewing the kids whose dialogue became fodder for the Penny cartoons: "In New York, the kids were incredibly spontaneous and opinionated. The delivery was strong, and they really had a lot to say. But last year, in Los Angeles, it was much more difficult. They were more laid back and they all had access to pools and saunas. I saw 35 girls last year, and ended up using four of them."

For some, though, the experience of the show's first season had a more personal effect. Wayne White, in recalling the hectic schedule that preceded the first day of production, conceded that, for him, it all paid off one evening: "The day we finished dressing the set, the day the lights were up and everything, everybody was real excited about what was going on. We knew it was going to be different; it was going to be noticed. After the lights went off and everybody was leaving, I walked back into the Playhouse, there was a light coming in through the kitchen, and it was like being in your house! I had become so familiar with it, and the same time it was this weird place we had just invented—but it had this sort of eerie, house-at-night quality to it. And I just knew, standing in this place, that it was going to be *burned* into the psyches of little kids all across the country, and they were going to remember this the rest of their lives."

Considering that much of *PEE-WEE'S PLAYHOUSE* seems a kinetic monument to the power of unchained imaginations, such memories may not be a bad thing at all. □

SELLING BOND

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surround Bond completely in pulchritude. *Literally* the day the poster was to go to press at National Screen Service in Cleveland, someone at UA looked at the painting and said, "How can the figure of Bond be lower than the two girls?" [McGinnis recalled that "someone" as Sean Connery's agent.] Under pressure, Smolen applied cosmetic surgery to the McGinnis painting. Laughed McGinnis at the recollection, "Luckily, Don was a good illustrator. Most people don't notice, but if you look carefully at that poster Connery has an *awfully long neck*."

Posters for *LIVE AND LET DIE* (1973), are a highlight of the collaboration of McGinnis and Smolen's UA marketing team. "One of the *really* great McGinnis pieces," observed the art director of the "tarot cards, beautiful women, and crocodiles" motif that was to prove far more dynamic than the debut of Roger Moore as 007.

In the late '70s, McGinnis abandoned movie art to paint Western canvases. Admitted the artist, whose work is represented by a prestigious Southwest gallery, one film assignment might tempt him to backslide: "For a time, the Bond pictures got too casual, too tongue-in-cheek and the adventure went out of them. But now, I'd love to go all-out with one more exotic, exciting James Bond poster."

Frank C. McCarthy is another legendary American painter and brilliant colorist who has three times applied his considerable talents to selling Bonds. The zingy advertisements for two of the best entries in the cycle—*THUNDERBALL* (1965) and, particularly, *YOU ONLY LIVE TWICE* (1967)—attest to the gifts of McCarthy for explosive detail and for heroic men-in-action.

YOU ONLY LIVE TWICE (1967) is a quintessential Bond campaign that its art director

ranks as a pinnacle of the series. "Frank is now one of America's great Western painters and I remember sending him to London to watch them shoot the volcano sequences," said Donald Smolen. "Frank took the idea that Bond can do *anything* and painted a phenomenal poster of 007 walking horizontally along the volcano walls with an Atlas missile being launched from it. We opened that picture simultaneously at the Astor and Victoria Theatres in New York and ran Frank's painting on a billboard an entire city block on Times Square.

Hundreds of magazine covers, national ads, and movie posters attest to the gifts of Robert Peak as one of the most distinctive contemporary illustrators. Peak plays dexterously with shadow and light, candy-colored expressionistic backgrounds, and stylized portraits that evoke the drama of a bygone Hollywood. Bond aficionados love Peak best for his *THE SPY WHO LOVED ME* (1977) posters. "We were making a fortune with every Bond film advertised with posters by Bob McGinnis and Frank McCarthy," recalled Donald Smolen. "But I called in Bob Peak when someone said, 'We want something we've never had before.'"

Of the demand for his talents by movieland advertising art departments, 61 year-old Colorado-born Peak can well boast, "I turn down ten times as much as I do." Since 1961, the artist—reportedly at fees upwards of \$30,000—has enlivened the marketing of over 100 films, including *ROLLERBALL* (1975), *SUPERMAN* (1978), and *STAR TREK* (1979).

Illustrator Daniel Gouzee handled the artwork for the Bond posters for *MOONRAKER* (1979), *OCTOPUSSY* (1983) and *A VIEW TO A KILL* (1985). Posters for *FOR YOUR EYES ONLY* (1981) and *THE LIVING DAYLIGHTS* (1987) featured photos. The movie work of the New York-based Gouzee also includes such posters as *ENEMY MINE* (1985) and *THE MISSION* (1986), both collaborations with Donald Smolen and Associates.

The shutdown of UA and its takeover by MGM—the fate of which itself now hangs in the balance—had thrown into turmoil the poster campaign for the 16th Bond. Late last summer, producer "Cubby" Broccoli hired Smolen to create "teaser" campaigns for Christmas and Easter for the movie then called *LICENCE REVOKED*. "After 16 pictures," observed Smolen, "there was fear that Bond might be *passee*, that the average teenager might say, 'James Bond? Oh, yeah, my *dad*'

used to tell me about that.”

Although Smolen subscribes to the axiom “Don’t tamper with success,” he nevertheless attempted to jazz-up Bond for audiences hip to the high-impact visual style of the ’80s. Smolen also sought to rough up the image of the new 007, Timothy Dalton, as “more tough than glamorous.” Collaborating with photographer Douglas Kirkland and illustrator Robert Peak, Smolen contributed to the development of nearly half a dozen poster prototypes. The results ranged from *Elle* magazine chic (Bond photographed lounging with spectacular female consorts in a tropical setting) to bracingly moody and sinister (Dalton as Dirty Harry by Robert Peak.)

Suddenly, MGM annexed UA. The studio’s advertising and publicity director, Gregory Morrison, jettisoned the efforts of Smolen, Kirkland, and Peak. Last winter, MGM shipped to theatres “teaser” posters for the film, retitled LICENSE TO KILL, that were a virtual replay of the by-the-numbers ads for THE LIVING DAYLIGHTS (1987). Now, Morrison is out of MGM and the future of the studio—not to mention the posters of Smolen, Peak, and Kirkland—is anybody’s guess. With so much in flux, in-house art director for the Bond company, Saul Cooper, termed the efforts of Smolen and company as “work in progress.” It would seem that in Hollywood these days, to paraphrase the theme song, only 007—and the posters for Bond movies—are forever. □

Special thanks to Maurice Binder, Franz Brown, Dr. Wallace B. Maynard and Art Scott. Photographic assistance by Louis Minaya.

Stephen Rebello is author of “Reel Art—Great Posters From the Golden Age of the Silver Screen” and of “Alfred Hitchcock and the Making of Psycho—American Gothic,” to be published Spring, 1990.

McGinnis, from Bond to western art.



COCOON: THE RETURN

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Don Ameche and Hume Cronyn return to their roles with nearly the same zeal they had the first time around, even though the ensemble cast of fine older actors in a fantasy film no longer has the novelty effect it had. (And did we really need to be reminded of Wilford Brimley’s position as TV spokesman for Quaker Oatmeal by strategically placed boxes of the product on his daughter’s kitchen counter?)

There are new elements in this episode of the COCOON story, but the film addresses itself to them only intermittently, and usually not very well. In a subplot which doesn’t do much other than provide a little action at the film’s climax, an Antarean is abducted by evil government scientists and military men for experiments (shades of E.T. and SPLASH). Gwen Verdon’s character becomes pregnant, a feat apparently made possible by residual effects of her stay on Antarea. The only new story thread which gets woven into the old material with much success is Jack Gilford’s budding romance with noisy new cast member Elaine Stritch.

Few of the interesting questions that might be answered by a COCOON sequel even get asked by Petrie and Elizabeth Bradley’s story and Stephen McPherson’s screenplay, let alone answered. The expatriate earthlings’ decision about whether to return to Antarea, after all, should be a very different one from the choice to go there in the first place: this time, they know what life on Antarea is like. For the audience, though, Antarea remains nearly as fuzzily defined a utopia as it was in the first film. We know it supports eternal life, that its denizens are friendly, luminous folk—and almost nothing else about it.

More unaccountably, we don’t know much about these characters’ lives on this planet, either. Their home base while on earth is a motel, not the homes of family or friends. The only real link to the first six or seven decades of their lives which gets explored is Brimley’s relationship with grandson Barrett Oliver, and this is confused by several heavy-handed scenes reminding us that Oliver is the worst player on his school’s baseball team—as if Brimley might stop loving him for that.

Only near the film’s end do the repercussions of the return to Earth get seriously dealt with. Jessica Tandy’s character, struck by a car and dying, is nudged back to life by a transfusion of husband Hume Cronyn’s Antarean energy which ends up killing *him*. The

scene is moving, despite its somewhat confusing dependence on the never-too-clear physical effects of the characters’ Antarean experiences; had the couple remained on Antarea, of course, Cronyn wouldn’t have had to give up his immortality. But his end hardly seems an unnecessary or tragic one, and Tandy’s decision to live out her days on earth, along with Brimley and wife Maureen Stapleton, seems bittersweet but entirely wise. Only Ameche and Verdon catch the ship back to their second home, in what they consider the best interests of their child-to-be.

Some COCOON fans—the ones who were enjoying THE RETURN’s amiable recapitulation of the first film—will be upset with the new film’s conclusion. That’s a shame; not many sequels have the nerve to end on a note so discordant with the tone of the films that inspired them, and more should. □

BARON MUNCHAUSEN

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Unlike the military buffoons satirized by his Python partners—say, John Cleese’s bellowing twit of a drill sergeant—Gilliam’s authoritarians are truly as sinister as they are silly. Hence, the evil Man of Reason played by Pryce (who was the victimized clerk in BRAZIL) has an incongruously infantile speech impediment that masks a reptilian cruelty. In a quick opening vignette, a stalwart young officer (Sting) is brought to his attention for conspicuous, uncalled for gallantry. “Have him executed immediately,” he orders. Reason doesn’t want heroes, he wants drones. Coming off the scandal of BRAZIL, the obvious auteurist analogy is Gilliam himself, valiantly battling for creative freedom against the bottom-liners of the studio system.

For all the explosions, somersaults, plummets, and pratfalls, Baron Munchausen is curiously torpid and wearying. It manages to be both overpowering and underwhelming at the same time. Gilliam never gets the thing jump-started. It really is a picaresque—one damn thing after another—with no sense of development, structure, or lesson—as if Dorothy just continued to blunder down the yellow brick road bouncing into a never-ending parade of munchkins and scarecrows. Like the artillery that explodes on the soundtrack and busts up the set design, Gilliam’s bombardment of noise and image is ultimately numbing. To be sure, the \$45 mil is all up on the screen, but it couldn’t buy the essential ingredient this fairy tale needed—charm. □

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- UNKNOWN WORLD ('51)
- HORROR CHAMBER OF DR. FAUSTUS ('59)
- EYES WITHOUT A FACE ('59)
(French version of above film)

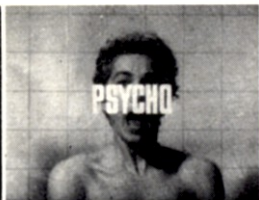


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Frankenstein, Earth Vs the Flying Saucer, Golden Voyage of Sinbad, The Time Machine, Freaks, It Came From Outer Space, Man of a Thousand Faces, Them, They Came From Within, King Kong, Dr. Terror's House of Horrors, Legend of Hell House, The Tangler, Monster on the Campus, It, The Terror From Beyond Space, Phantom of the Paradise, Phantom of the Opera '62, The Mole People, Son of Kong, Incredible Shrinking Man, Squirm, Mad Monster Party, Psycho, Willard, Creeping Flesh, Homicidal, Night of the Living Dead, Texas Chainsaw Massacre, Silent Night Evil Night, Invasion of the Saucer Men, The Green Slime, War of the Worlds - 60 mins.

HORROR/SF II

The Thing, A Man Who Turned to Stone, Fiend Without a Face, Barbarella, Rodan, Blood Beast From Outer Space, Giant Gila Monster, The Alligator People, Curse of the Fly, Children of the Damned, The Gamma People, Day of the Triffids, Attack of the Crab Monsters, The Human Vapor, Target Earth, Varan the Unbelievable, Creeping Unknown, The Omega Man, 20 Million Miles to Earth, Latitude Zero, The Unknown Terror, Monster That Challenged the World, The Andromeda Strain, Monster from Green Hell, Five, First Men in the Moon, This Island Earth, The Invisible Ray, Forbidden Planet, Godzilla King of the Monsters - 60 mins.

HORROR/SF III

Werewolf in a Girls Dormitory, Corridors of Blood, Attack of the Killer Shrews, Eegah!, Creature From the Haunted Sea, Creature Walks Among Us, Horror of Party Beach, The Old Dark House (Castle), The Mysterious Island (29), The Bride of Frankenstein, The Skull, Frankenstein Meets the Wolfman, From Hell It Came, Gorilla at Large, Bride of the Monster, The Haunting, The Mummy (31), Frankenstein 1970, The Slime People, Dr. Blood's Coffin, Mighty Joe Young, Invasion of the Body Snatchers, The Manster, The Exorcist, The Crawling Hand, Haunted Strangler, Curse of the Demon, Abominable Snowman of the Himalayas, Little Shop of Horrors (Corman), Fearless Vampire Killers, The Phantom of the Opera (42), The Devil Dolls (Browning), The Climax (Karloff) - 60 mins.

HORROR/SF IV (HAMMER HORROR)

Curse of Frankenstein, Revenge of Frankenstein, Evil of Frankenstein, Frankenstein Created Woman, Frankenstein Must Be Destroyed, Horror of Frankenstein, Frankenstein & the Monster From Hell, Hound of the Baskervilles, Creeping Unknown, Enemy From Space, 5 Million Years to Earth, Curse of the Werewolf, The Mummy, Curse of the Mummy's Tomb, Mummy's Shroud, Blood From the Mummy's Tomb, Gorgon, Phantom of the Opera, Horror of Dracula, The Brides of Dracula, Kiss of the Vampire, Dracula Prince of

BOND VIDEOS

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particularly since it duplicates many of the trailers available more cheaply on Amvest's JAMES BOND AT THE MOVIES. In addition, Shank's "featurettes" are, with only a couple of exceptions, silent 16mm footage of Connery *et al.* on the sets of the early Bond films, accompanied by John Barry soundtrack album music. However, Shank does offer one of two alternate theatrical trailers for DR. NO (not available with its counterpart on the Amvest tape), although the Eastmancolor has turned pink; and there's a hilariously dated promo in which a chubby, bespectacled narrator "introduces" Bond to the movie-going public and explains why Connery was cast in the role. □

THE ABYSS

continued from page 5

Nuclear Power Station. It was Cameron's idea to fill its two abandoned concrete containment vessels with water and use them for miniatures and live-action filming. The idea proved a costly one when it turned out that both vessels leaked and needed refilling constantly. Another problem: exposed metal rusted and made the water murky; so much chlorine was needed for purification that it bleached the hair of those working in it. "People's eyebrows were falling out," said one cast member. "Their hair was turning green." When a vessel roof collapsed, the production covered the water with micro beads to keep out the light, but the beads got everywhere, jamming equipment and causing health problems like ear infections. "There were billions and trillions of these black plastic beads," said an actor. "I still find 'em in my apartment. They're like the tribbles on STAR TREK, they were everywhere!"

One actor who worked on the Gaffney location, who had nothing but praise for Cameron, suggested that the picture's costliness stemmed from the director's auteur approach. "One can sort of debate whether his chosen genre is worth all the effort, artistry, and perfectionism that he puts into it," said the performer about Cameron, "but if you're gonna do a picture like this, I'll tell ya, he's the guy to work with. To him, he's Orson Welles and this is CITIZEN KANE. He's absolutely meticulous about everything. There's nothing bogus, nothing sort of half-done, nothing fudged. There's no quick fixes, no 'Oh, the clock is ticking, forget it, we won't do that take.' If it meant going 6½ months, that's what it meant." □

DIRECTING FLY II

continued from page 47

worked very well. We said, 'We'll put this line here and this one there. And we'll have her answer to a question that he never asked!' It was a very creative way to put a scene together. I wouldn't want to do it again."

Cronenberg, the Canadian horror master who made THE FLY one of the more commercially and critically durable genre hits of the '80s, never set foot on the set of FLY II. Originally, he had agreed to play the obstetrics doctor during the birth-delivery scene. But Cronenberg had commitments for the opening of the Toronto Film Festival, so Walas snuck in an image of *The Shape of Rage*, a book on the director.

"I don't think Cronenberg was ever approached to direct FLY II," said Walas. "I think he made it very clear early on that he wouldn't be interested in directing a sequel. But I did talk to David a few times during pre-production. 'David, what am I doing? How do I get out of this mess?'" Walas said Cronenberg's calming voice was helpful.

To get an R-rating, Walas said he had to trim by half the shot of the head being crushed by an elevator, to just 16 frames, two-thirds of a second in screen time. Walas said he battled to get the shot in, and got the MPAA to allow it by adding two cuts to lessen its impact, a shot of the elevator descending and one of the victim looking up at its approach.

"It's a very powerful shot," Walas conceded. "I wanted to show that the whole film could have been that, you know, gore delivered on a grand scale. But we weren't after that. That's not what the film is about, although there are certainly those moments. It was fascinating to me that the MPAA had no opposition whatsoever to the guy who gets his face melted-off. That was ten times longer than the head-crush shot."

Walas' first choice to play Seth Brundle's "insectually" excited offspring was Kiefer Sutherland, son of Donald, whom Walas described as a "unique sort of actor." The role instead went to Stoltz, who had plenty of experience working inside makeup as the star of MASK. "We had been casting for five months, trying to find the right person for the role," said Walas. "There were continual battles between the studio, myself, and Mel Brooks. I needed somebody who was very intelligent, and very vulnerable as well. Eric is definitely that."

Walas' biggest casting coup was a young never-heard-of-before actress named Saffron Hender-

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son. While casting in Vancouver, where most of FLY II was shot, Henderson came in to read for the part of Daphne Zuniga's girlfriend. She wound up being cast as Ronnie, played by Geena Davis in the original. "She was reading and my casting director was needling me," said Walas. "He kept saying, 'Geena!' It was a stroke of luck. She looked so much like Geena that very few people are aware that it's not Geena. A lot of people think it's out-takes from the first film." □

FLESH GORDON

continued from page 13

ROOM TV series.

Model-maker Jim Towler's foam-rubber cable, puppet, and full-body suit creations for such creatures as the Dominatrix Spider-Woman and the Octopussy-Eater may surpass the first film's Penisaurus in popularity; Ziehm even promises a touch of movie-making class with several stop-motion animation sequences and a glass shot or two.

"The film demands a plethora of special effects, so considering our budget the execution of every last shot has to be considered in depth," he said. "It might sound rather classy when we say we'll be using glass shots and hanging foreground miniatures to compliment our warehouse sets, but these techniques not only prevent a first-generation loss of film quality, they are affordable production—not expensive post-production—tricks." For the same reason, the film's spaceship/starfield sequences will be accomplished using the Lydecker wire suspension method rather than post-blue-screen processing. □

BATMAN

continued from page 9

Burton's name, they think of PEE-WEE'S BIG ADVENTURE, and when they hear Keaton's name they think of any number of Michael Keaton comedies. It's a natural response, especially since the project has been announced again and again over the last year or two as being a serious 'Batman.'

"In thinking about it, I can see what Burton's up to there, plus they've certainly figured out ways to cover up for the fact that he's not six foot seven and heavily muscled," said Hamm in reference to Batman's multi-faceted Batsuit, which resembles muscled armor. "More than anything, I think Keaton will do an interesting job as Bruce Wayne. The straighter parts I've seen him in have been really pretty good."

Despite the left-field casting, Hamm reassured that 'Batman' will be no farce. "Keaton's casting



Michael Keaton in BATMAN, as Gotham City's millionaire playboy Bruce Wayne.

certainly hasn't resulted in any changes in the tone of the script. The film would've been the same even if they had cast some square-jawed hulk in the role." To clarify the nature of the comedic aspects, he added, "There's going to be plenty of nasty, dark humor all the way through the movie, but I don't think anyone's going to mistake it for a gagfest. The sense of humor is very dark and deadpan."

Although the black humor is still intact, Hamm admitted that Bruce Wayne is no longer the same psychologically mixed-up character he was in earlier drafts thanks to later rewrites by Charles McKeown and noted script doctor Warren Skaaren.

"Bruce Wayne's character has been lightened up considerably," said Hamm with disappointment. "My Bruce was fairly dark and tormented in addition to being charming and enigmatic, but a lot of those elements have been scaled back. Now he has a little less self-doubt about his program than he did in my version. I hate to use the term, considering the casting, but he's now a little more 'square-jawed' than he was when I wrote it."

Hamm blamed the changes on what he calls the "monolithic studio mentality." Said Hamm, "It's typical studio thinking that when a big, expensive picture is going into production, they start getting itchy about any of the more idiosyncratic material in the script. There's always a blind rush to change things and they start getting rid of anything that is mildly disturbing to anybody watching it. As a result, everything tends to get homogenized. They take out a lot of what I call 'the organic matter,' which is the material that makes it interesting to a writer."

Although annoyed with the changes, Hamm is not entirely unsympathetic. "I see what they're doing in that they don't want to have a larger-than-life, heroic character who is plagued with doubts about the validity of what he's doing, but it's stuff that I miss.

Whether this will be a deterrent to the film, I can't really say."

Even if BATMAN flies or falls, Hamm will go to bat again scripting another legendary comic book series. This time it's WATCHMEN, a multi-charactered epic which he describes as "one of the most incredible pieces of architecture I've ever seen." Terry Gilliam is set to direct the 20th Century-Fox film, with Joel Silver producing.

Meanwhile, Warner Bros has left BATMAN's Gotham City sets standing in London for a sequel to go into production in May of 1990, providing the first film turns out to be a success. □

DIRECTING BOND

continued from page 25

hadn't been an editor."

Unlike some directors, Glen prefers to use a number of different crews to film various sequences, and insists that the Bond films would be far more difficult to make otherwise. "I couldn't afford to spend the time with my huge unit doing three days getting a shot of a tank crashing over a cliff," he said. "It just wouldn't be economically feasible. I'm not a director that necessarily has to do every shot in the film myself. I know that I can't get the best results that way. I have to farm out sequences or parts of sequences to other people. It's a fundamental principle, and unless you realize that, I don't think you're going to make a successful Bond film. You have to be prepared to delegate if you're going to do it successfully, otherwise you're limiting your horizons very much."

Glen expanded his horizons on LICENCE TO KILL by taking his crew to film in Mexico for the first time, which presented some new challenges. "Let's face it," he laughed, "we've always been feather-bedded. We've worked in Pinewood Studios, with all the facilities of a modern studio. It was rather daunting to suddenly be faced with Mexico. It was a whole

new experience for our crew, and some people adapted better than others. I think it's fair to say. But I don't think there's anywhere in the world where set craftsmanship could be better. The floors are all uneven, and there's the remains of past sets on the floor, and the ceiling's falling down... but underneath all this you have this wonderful reservoir of labor and a great willingness and friendliness. Once you adapt, it's a very nice place to work."

After LICENCE TO KILL, which Glen called "the most tiring" of the Bond films he's worked on, Glen plans to direct a non-Bond project as soon as August, and is currently in the midst of reading scripts while putting the finishing touches on LICENCE TO KILL. But, he emphasized, he intends to continue directing the Bond films for as long as he can. "I would love to," he said proudly, "if they can wait for me or if it fits in time-wise. It would be wonderful because they're great films to work on, and wonderful people, and you're free to plan a film and execute it as you wish. You don't have restrictions other than the kind you put on yourself." □

BOND'S GIRL

continued from page 27

and DANGEROUSLY CLOSE, and one of the last films to be greenlighted by former Columbia topper David Puttnam, ME AND HIM. The film, shelved by the studio, starred Griffin Dunne as a man whose penis talked to him. The experience wasn't a good one for Lowell, who complained about the film's director, Doris Doerrie. "She was not true to the script," said Lowell. "I didn't get any sort of direction from her. She was more interested in camera moves."

With the hope that LICENCE TO KILL will help increase her visibility as an actress in much the same way that LIVE AND LET DIE launched Jane Seymour, Lowell harbors the ambition to someday work with such noted directors as John Boorman, Peter Weir, and Gillian Armstrong. As for Woody Allen, she said, "That would be heaven."

"I'm just amazed by the following for the Bond films," she said. "I don't think I comprehended how much attention this film would get. It's a little overwhelming. It's very exciting as well to be in the company of the people who came before me—Sean Connery and the women. I had somebody the other day ask me how does it feel to know you're going to be in book indexes one day?"

"It feels pretty good," said Lowell. □

LETTERS

CHEAP TAPE NOT FOR GOODTIMES

Regarding "Goodtimes Video Releases Genre Classics for Under \$10" [19:3:53], I assure you that Goodtimes is not a friend of the "budget-minded collector." The severe quality loss caused by recording at half speed ("LP"—thereby using half as much tape) has very little to do with the low price. As writer/director of the highest-quality workout videos made (we just beat Jane Fonda in two national competitions), I assure you that Goodtimes' low-speed recording is saving them roughly only \$1 per tape! It cuts audio fidelity (even more than picture quality). Cheap videotape used by many basement-quality operations limits replays, and may cause frequent VCR head cleaning. Pity the truly talented filmmakers (like Jacques Tourneur) whose beautiful work is diminished by such senseless penny pinching!

Mark Henriksen
Columbia, SC 29250

[Henriksen is the writer/director of "The Firm Workout" videos.]

WHOSE SPAWN IS IT?

Although I appreciate the opportunity for coverage in what I consider the *Time* magazine of the science fiction genre, I felt it necessary to write to you and point out a few facts that were misrepresented in your coverage of DEADLY SPAWN II: METAMORPHOSIS [19:3:16].

My main concern lies in the credit given to the Spawn's creator. Although Vincent Guastini was one of the head supervisors on our project, the design and creation of the Spawn should more accurately be given to others. It was Brian Quinn who was responsible for realizing 95% of those designs into the 3-D sculpture that was then turned into the foam latex skin. A major portion of the creature that was overlooked in the article was the complex metal and fiberglass understructure designed and built by Ken Walker. This incredible bit of cable controlled/hydraulic engineering is what gave our creature life.

One last note: our film is now titled simply METAMORPHOSIS. We are trying desperately to

escape the sequel stigma.

Glenn Takakjian, director
Palisades Park, NJ 07650

[We'll be giving everyone due credit in longer, more detailed articles upcoming. While Guastini also regretted the omission of any mention of Walker's key contribution in our first article, he also said he was pained that the production seems to be giving credit to those who worked during the last two weeks of filming, after his departure, at the expense of his seven months labor on the project.]

PRICE KUDOS

I was gratified to read the double-issue featuring an in-depth look at Vincent Price's career [19:1/2]. He has long-deserved such a thoughtful analysis, and not just from a genre perspective—surely by now he's to be considered an elder statesman of American films.

From a personal point of view, I was delighted to hear of Mr. Price's

continued good health and current activities. He and his particular views on life greatly influenced me in the course of the last eight years, and I cannot help but believe that I am a better person for having read his books, attended his lectures, and watched his movies. He introduced me to a life of appreciation of the arts and an enormous receptivity to new thoughts. In return, all I've been able to do for him is—dutifully watch his movies!

Well, it has been a lop-sided relationship! But I was very glad for the opportunity to renew it. Many thanks from a long-time Price fan!

S. Ramskill
Jacksonville, FLA

DON'T CREDIT US WITH THOSE EFFECTS!

In your article "WAR OF THE WORLDS Revisited" [19:1/2:23], someone made a big mistake!!! Mike Pangrazio and Craig Barron

did not work on the series and do not run the matte painting department at Bob Ryan's Light and Motion special effects company, nor had we ever done so. We also have not emigrated from ILM to Canada as implied in this article.

After completing the matte work at ILM for WILLOW, Mike and I decided to take leave from ILM to form our own independent company, Matte World, that specializes in matte painting and miniature effects, which is located in Fairfax, California.

We did, however, act as consultants to Bob Ryan when he started his company and we were contracted by Light & Motion to produce a matte shot for a Canadian Pepsi commercial.

Please, let there be no mistake. We did not do the matte shots for the new WAR OF THE WORLDS series and we hope that the artists and technicians who did do the mattes will be properly credited.

Craig Barron
Fairfax, CA 94930

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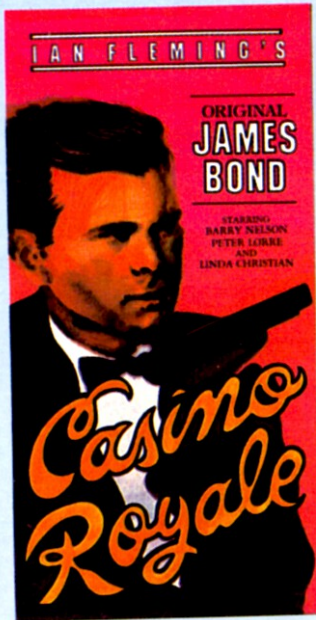
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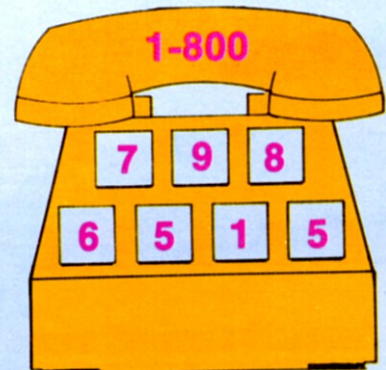
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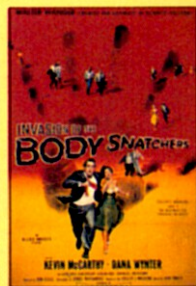
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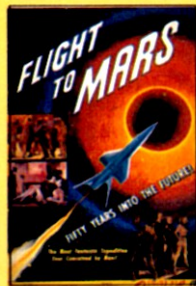
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